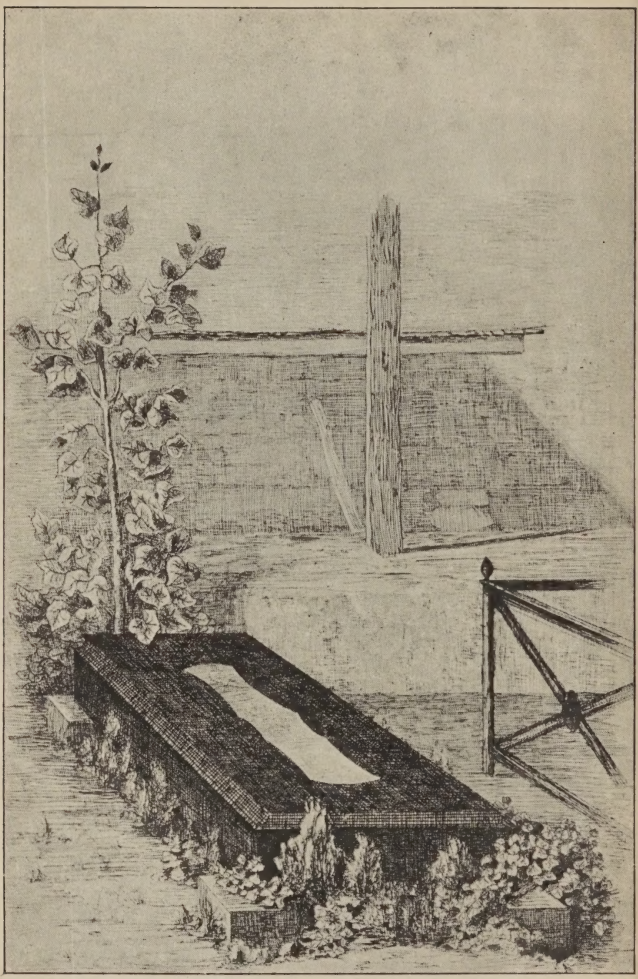
THE UNIVERSITY
OF ILLINOIS
LIBRARY
010.6
GROC
no.33-41

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



MÉRYON'S GRAVE AT CHARENTON.

# A CATALOGUE OF

# ETCHINGS AND DRAWINGS

BY

## CHARLES MÉRYON

EXHIBITED AT

THE GROLIER CLUB

29 EAST 32D STREET, NEW YORK

FROM JANUARY 28 TO FEBRUARY 19

M.D.CCC.XCVIII

010.6
GRoc
no. 33-41

# A BIOGRAPHICAL SKETCH OF MÉRYON.

On the 23d of November, 1821, was born Charles Méryon, the illegitimate son of Charles Lewis Méryon, an English physician of old Huguenot stock (1783–1877), and Pierre Narcisse Chaspoux, a French dancer, believed to have been of Spanish origin. The father (who became physician, secretary, and biographer to Lady Hester Stanhope)* subsequently took the boy's sister with him to England, leaving the son with the mother. The latter is said to have watched affectionately and carefully over the boy, and it is recorded that at her death she left him 20,000 francs. But it is also suggested as very likely that she bequeathed to him, together with a sensitive, ardent nature, the germs of the mental disease which was to cut short his career. He early went to school at Passy, and proved an "excitable and fitful scholar" from the first. Thence he was taken to Marseilles, then to Hyères, Nice, Genoa, Pisa, Leghorn, and back to Paris. Determined to enter the navy, he went to the naval school at Brest in

* For biographical sketch of the elder Méryon, see "Dictionary of National Biography," edited by Sidney Lee, vol. 37, London, 1894, p. 301.



992067

1837. In 1839 he sailed in the *Algiers*, bound for Algiers and the Levant, and at Smyrna was transferred to the *Montebello*. He had had some elementary instruction in drawing at Passy, and during this voyage was busy with his pencil; on his return to Toulon, he began to study with Cordouan, a landscape-painter. Meanwhile his mother died, and Méryon in 1842 again went to sea in the *Rhin*, despatched to the coast of New Zealand; this time, too, he found many subjects for his pencil. In 1846, having served with credit, and attained the rank of lieutenant, he resigned his commission — believing that his constitution was too feeble — and returned to Paris. Drawn to art, but still feeling his way, he, after having some lessons from one Phelippes, a pupil of David, undertook a large painting, "The Assassination of Marion Dufrène, Captain of the *Brulot*, 1772," the cartoon of which was exhibited at the Salon of 1848. The insufficiency of his preparatory studies became evident, and color-blindness made itself felt.

It was then that he met Eugène Bléry, the engraver, well known by his etchings of trees and plants, with whom he spent some months. During this period, also, he made short excursions to England, into Normandy and Eure, and to Bourges, in which latter place he became so much interested in peculiarities of architecture that he revisited it two years later (1850–51). While with Bléry, he exercised himself in making copies of old masters, especially Zeeman. The latter's style in views of Paris and maritime scenes (published in the

seventeenth century) deeply influenced him, and brought him to his life-work, and to Zeeman he dedicated his "premier ouvrage," the series of etchings of Paris, issued 1852–54, on which his fame mainly rests.

Méryon's manner of making his preparatory sketches for his views of Paris was peculiar. He usually drew, not one picture of the entire scene to be reproduced, but a number of small sketches, bits and details of architecture, executed with hard, finely pointed pencils, working in light strokes from the bottom upwards. These he pieced together into one harmonious whole, reproducing for us the architecture of non-Haussmanized Paris, not with cold correctness, but with a living force, as Wedmore says. "The Paris," said an English writer, "is not merely a set of marvelous etchings, faithfully representing the places the artist has chosen to depict; but beyond and beside this, it is a history of the life of the city — of its busy streets and bridges, of its solitary bye-ways, its squalor and misery, of its greatness and magnificence — coloured throughout by the personal feeling and sentiment of the artist. It is a drama in which the personality of the author and his inmost life and thoughts are as clearly brought out as in the noblest poem which the literature of any county can boast." *

But this vision of old Paris, which raised him to the front rank of artists (the "greatest and most original etcher" of the present century, Burty called

* Burlington Fine Arts Club Catalogue [etc.] 1879, p. 17.

him), found no appreciation on the part of the general public. A few discerning and appreciative friends tried to help him and to interest others in his work. Victor Hugo wrote a glowing eulogium: "These etchings are magnificent things," said he; "strengthen this fine imagination by all encouragement possible." "The breath of immensity pervades the work of Méryon, and makes of his etchings not pictures merely, but visions." All to no purpose. Méryon struggled on, with his strong tenacity of purpose, but discouragement and disappointment began to tell upon the mind of this delicately organized, highly sensitive artist. Even when with Bléry his mind was slightly affected, and now his whimsicality grew into a more alarming mental aberration. He quarreled with his best friends; in his imagination he was cheated by them, pursued by enemies. His work began to show the vagaries of a mind no longer under control. Melancholy seized upon him, and his energy began to leave him. In 1857 the Duke of Aremberg installed him near his château at Enghien, and asked him to reproduce picturesque views in the park. It was too late, however. Things came to a crisis in 1858, and he was taken to the asylum at Charenton, Saint Maurice. The good influence of the place had its effect, and he was discharged after a time. But the cure was not permanent. In October, 1866, he returned to Charenton, where he finally refused all sustenance,—there was not enough food in the world, and he was getting more than his share, said he. The end came on February 14,

1868, and he was buried in the cemetery of the asylum on the following day, in the presence of a few friends. A. de Salicis, his old companion in arms, spoke some pathetic words at the grave, and Bracquemond subsequently etched an epitaph and some pictorial emblems on a large plate of copper, which rests on the tombstone lying flat on the grave.

Thus died this straightforward, earnest, honest soul, "an artist endowed with rare manual skill, a wondrous sense of beauty, and an unusual power of imagination," who experienced not in life the success and appreciation which he felt should be his, gratefully accepting the merest pittance for his finest plates — a franc and a half for his "Abside," and the whole Paris set for thirty francs, we are told!

It must not be forgotten, however, that his poverty was, in a measure, self imposed. Seymour Haden, in the "Academy" of January 31, 1880, bears witness to the fact that those near of kin to him looked after his comforts, and an unpublished letter from his father (see No. 1 in the present catalogue) also shows this; but poor Méryon evidently made it difficult for people to help him much.

"The case of Charles Méryon," wrote Hamerton, "is one of those painful ones which recur in every generation, to prove the fallibility of the popular judgment. Méryon was one of the greatest and most original artists who have appeared in Europe. He is one of the immortals. His name will be inscribed on the noble roll where Dürer and Rembrandt live forever. . . . He was sorely tried by public and national indifference, and in a moment

of bitter discouragement he destroyed the most magnificent series of his plates."

"The art of M. Charles Méryon," said Burty, "is absolutely personal. His high originality, which is not within the comprehension of every one, proceeds from no master, from no school. . . . A highly endowed nature, served by a persistent will, he . . . expressed with a wholly French clearness the intimate and supreme poetry of that old Paris which it was reserved to our generation to demolish and disfigure without pity. Architecture . . . has become, under his point, what landscape is for certain great masters — a poem. . . . M. Méryon preserves the characteristic detail of the architecture . . .; without modifying the aspect of the monument, he causes it to express its hidden meaning, and gives it a broader signification by associating it with his own thought. Hence the twofold power of this work."

And Wedmore: "Spirits spoke to him, only too well, in every street of Paris. The stones were alive. And in every building of beauty or age, at every dark street-corner, in every bridge that spanned the breadth of Seine, in every aspect of wandering water or passing sky, there was something to recall to him the fortunes of the solitary, of the disappointed, of the desperate, of the poor. His sense of these strange fortunes — of their mystery and tragedy — he has woven inseparably into the fabric of his work."

## A LIST OF BOOKS AND PAMPHLETS CONCERNED WITH CHARLES MÉRYON.

(ARRANGED CHRONOLOGICALLY.)

Burty, Philippe. L'Œuvre de M. Charles Méryon. ("Gazette des Beaux-Arts," Vol. XIV, pp. 519–533, and Vol. XV, pp. 75–88, June and July, **1863.**)

Burty, in this article, calls attention to the notices of Méryon by Théophile Gautier in the "Presse" and the "Moniteur," Paul Mantz in "L'Événement" and "L'Artiste," and Charles Baudelaire in the "Revue Française," and also to an article in the "Siècle" of October 6, 1858.

Hamerton, Philip Gilbert. Méryon. (Chap. IV, covering pp. 167–176, of his "Etching and Etchers," Boston, **1876.**)

Burty, Philippe. Les portraits de Charles Méryon. (In his "Maîtres et petits maîtres," Paris, **1877**, pp. 110–119.)

Wedmore, Frederick. Méryon and Méryon's Paris. ("Nineteenth Century," Vol. III, pp. 863–874, May, **1878.**)

—*Same.* (In "Studies in English Art," second series, London, 1880, pp. 169–202.)

—Méryon and Méryon's Paris: with a descriptive catalogue of the artist's work. London, 1879.

Edition limited to 113 copies. The "Nineteenth Century" article republished again, with no material changes, as an introduction to the catalogue.

—*Same.* Second edition, revised and enlarged. London, 1892.

Edition limited to 129 copies.

Méryon and his Work. ("Nation," Vol. XXVI, p. 409, June 20, 1878.)

Attributed in Poole's Index to R. Sturgis.

Burlington Fine Arts Club. Exhibition of a selection from the work of Charles Méryon. [Catalogue; with an introductory sketch of Méryon's life and works.] London, 1879.

Burty, Philippe. Charles Méryon, sailor, engraver, and etcher. A memoir and complete descriptive catalogue of his works. Translated from the French of Philip Burty by Marcus B. Huish. London, 1879.

Haden, Francis Seymour. About etching. The Fine Art Society. [London], 1879.

Contains interesting material concerning Méryon and Haden's visit to him.

—*Same.* 3d edition. London [1881].

A descriptive catalogue of a collection of drawings and etchings by Charles Méryon, formed by the

Rev. J. J. Heywood. Seventy-five copies privately printed for Ellis & White, 29 New Bond Street, **1880.** [London. "Advertisement" signed F. S. Ellis.]

Wedmore, Frederick. The Etchings of Méryon. ("Art Journal," London, **1881,** p. 129.)

Bouvenne, Aglaus. Notes et souvenirs sur Charles Méryon, son tombeau au Cimetière de Charenton Saint Maurice. Avec un autographe, des dessins inédits, des portraits de Méryon et des gravures de Bracquemond, Bouvenne, Focillon et Gachet. Paris, **1883.**

Catalogue of the etched work of Charles Méryon. With a biographical sketch of the artist [by F. Keppel]. Frederick Keppel & Co., New York, **1886.**

The "biographical sketch" was reprinted in "American Etchers. Reprinted from 'The Century Magazine' for February, 1883 . . ., by Mrs. Schuyler Van Rensselaer. To which is added an account of Méryon and his work, by Frederick Keppel" (New York, Frederick Keppel & Co., **1886**).

Méryon's Etchings. ("Nation," Vol. XLII, p. 176, February 25, **1886.**)

Attributed in Poole's Index to E. Shinn.

Catalogue of the collection of etchings by Charles Méryon, of M. de Salicis, deceased, late of Paris, [etc.], which will be sold by auction, by Messrs. Christie, Manson and Woods, . . . July 16, **1891.** [London.]

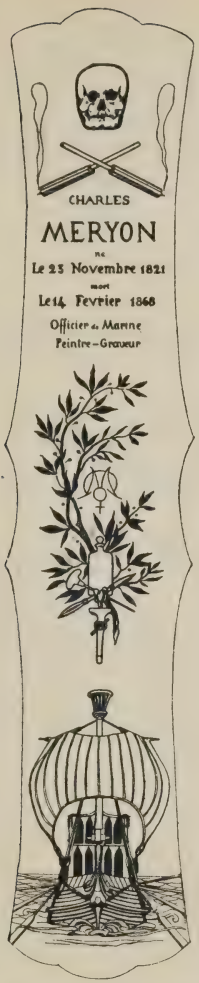
In the group of faithful ones there was an engraver of rare merit, M. Bracquemond, who also had been a friend to Méryon; it was he who understood and carried out the thought of M. de Salicis by engraving a plate of copper, 118 centimètres in height, which was placed on the flat side of that black stone.

This engraving is an allegory recalling Méryon's profession: at the top a skull, symbol of the departure from this earth; below, crossed, are two extinguished torches, the date of birth and of death of the artist; in the center a branch of laurels, the leaves of which support a plate, a burin, an etching-point, a bottle of acid, indeed all of the working-tools of the etcher; at the bottom, M. Bracquemond had the happy idea of placing the vessel of the arms of the city of Paris, such as Méryon had invented and designed it.

By this image, no doubt, he wished to remind us that Méryon, although of English origin, was essentially Parisian by talent and in his heart.

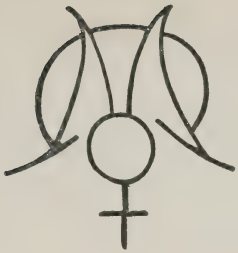
Has not M. Bracquemond been in a measure the architect of this tomb erected to one of the glories of Paris?

*A. Bouvenne, "Notes et souvenirs sur Charles Méryon" (1883), pp. 7, 8.*




INSCRIPTION ON MÉRYON'S TOMBSTONE.

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



# CATALOGUE.

## MANUSCRIPTS AND PORTRAITS OF MÉRYON.

1 **MS. volume,** with title-page, in ink: Tome II$^{e}$ | Correspondance. | Lettres écrites et reçeues. | Lettres imprimées, avis, &c. | 2$^{e}$ cahier pr. 1865 | Méryon, Charles. | Graveur aqua-fortiste, ex-marin. | 20. R. Duperré. |

From the collection of Philippe Burty. 8°, faintly ruled. Cheap commercial binding, with ticket of maker: "Dupin, Papetier." Paged 1–170 in MS. The nature of this highly interesting volume is indicated by the title. Into it Méryon copied the letters which he wrote to various people; the writing is minute and close, erasures are numerous and the elaborate letters run over on to extra sheets of various sizes pasted in and folded in most complicated manner to fit the size of the book. The first letter is dated 6 Nov., 1865; the last, July 28, 1867, from the Maison de Santé. Inserted between the leaves are letters from various personages: Delâtre and Pierron, his printers; Jules Niel, librarian at the Ministry of the

Interior; Ingres the painter; Baron de Nieuwerkerke, Minister of Fine Arts; Burty, Bracquemond, Baron Pichon, littérateur and collector; Bailly, Benjamin Fillon, Wasset, Laurence and others who tried in vain to assist him, often with great tact and forbearance; de Salicis, Grenaud, and others who had served with him in the navy. Interspersed are printed circulars from societies and tradespeople, notices of funerals, etc. Towards the end, fewer documents are inserted, his letters are very frequent, long, and wandering, showing the rapid failure of his mind. The last letter is a "duplicata" addressed to the director of the Charenton asylum, and opposite there is a slight sketch of his smaller etching of "La loi lunaire," with verses and other writing. Accompanying the volume are letters from Méryon to Burty (1861–64) referring to the catalogue which Burty was making for the "Gazette des Beaux-Arts," and containing also his verses for the "Morgue," to Bléry, to Zeeman, etc., and several receipts for small sums received from Burty and others for his etchings, etc.

Among the letters in the volume two have an especially sad interest, as showing the friendly but unsuccessful attempts made, to the very end, to help the unhappy and unfortunate artist. Under date of January 7, 1866, Méryon's father writes to him from London as follows [in French]:

MY DEAR FRIEND: You leave me without news of yourself for so long that I fear you are ill. Your sister also does not write to me.

Since my last letter I have had misfortunes of which the death of my dear wife was the saddest. The others relate only to money matters, which are mended by economy, but the first has prostrated me so that I have not before this had the heart to write to you.

At the beginning of the new year I find myself free from debt, and I am preparing to send you two hundred francs, if you will accept them. For you will doubtless remember that the last time I sent you a small sum you accounted it as *so much taken from the enemy*.

Eugénie does not forget you by any means.

We intend, circumstances permitting, to pay you a visit next spring.

Jean has married a young French girl of Smyrna and is stopping in that city at present.

The photograph of yourself, so well taken, and which you

presented to me some years ago, hangs on the wall over the fire-place, in my bed-room. There I study your features every morning on rising, every evening when retiring. You much resemble your dear mother.

As to Fanny, I wrote to her several months ago, asking for her photograph, but she would not grant me that favor, saying that she did not have any printed.

Eugénie has changed but little; but time has left heavy marks on me, and I exist at present only by sufferance and the good will of God.

Always your friend,
C. L. M.

Address your letters care of Messrs. Bosanquet & Co., 73 Lombard Street, London, as formerly.

Méryon, in his reply of 8th February, 1866, after stating that he had not heard from his father since 1863, excepting through the visit of a M. Miranda, made in the elder Méryon's name, continues:

I certainly feel a real pleasure in knowing that you are enjoying as good health as is possible considering, on the one hand, your advancing age, and on the other the misfortunes which have befallen you, and of which, indeed, the most painful is the death of Mme. Méryon, a loss which I too, who have retained so pleasant a recollection of her character, feel with sincere and profound regret; for I have not forgotten, as I have often said to you, the happy time, free from all care, the sweetest of my childhood, which I passed in your company and that of that good and amiable lady.

Then, with the words, "But, Monsieur Méryon, despite his knowledge that it is pleasant to me to address you, notwithstanding the respect which has always been inspired in me by that organizing force given to you by the Creator, to whom, as I see with pleasure, you render homage," he introduces several pages of rambling matter. Apologizing for his frankness, even brutality, he states that the sum sent by his father is a sort of trap set for his cupidity, a means of hastening his death, and that consequently he cannot accept it; that he does not put faith in the statement regard-

ing Jean, but believes that he is dead; that he does no count on the proposed visit, which he thinks would be un profitable, useless; that Eugénie is his pitiless enemy, etc. etc. The whole foreshadows the final catastrophe.

## 2 A receipt in Méryon's writing.

Translation: "Received from Mr. Ph. Burty the sum o fifty francs in payment for a number of engravings an drawings made by me. Paris, this 15th December, 1864. C. Méryon. Méryon (Charles), engraver, 20 Rue Duperré

## 3 Portrait of Méryon, by Bracquemond Head in profile on medallion.

C. Méryon. Rue No. St.-Etienne-du-Mont, 26, mdcccliv

*a* Proof before letters (W. 1st state), "B à C. M." in uppe left hand corner. Signed in crayon by Bracquemond, wh adds a note: "Very fine proof, before the plate was cut b Méryon." On green paper.

*b* 1st state (W. 2d state). Plate cut. "B. à C. M." ha disappeared. "Ch. Méryon" on the plaque. Below:

Messire Bracquemond
A peint en cette image
Le sombre Méryon
Au grotesque visage.

Signed in pencil by Bracquemond with his note: "don after nature in terra-cotta manner."

*c* 2d state (W. 3d state). The verses and the line belo have disappeared, "B. à C. M." now appears in the lowe left hand corner, printed in red, and the new inscriptio reads: "Imp. A. Delâtre, Rue St. Etienne-du-Mont, No. 26.

## 4 Portrait of Méryon, seated, by Bracque mond. Etched from life.

*a* On green paper. One of 10 proofs.

*b* Facsimile. With signed note in ink by Bracquemond "Ch. Méryon, engraver. Plate destroyed. Etching afte nature." Plate destroyed by Méryon.

5 **Charles Méryon, 1858. Portrait by Flameng. Méryon sitting up in bed. Facsimile of the drawing.**

*a* 1st state. Before title. In upper left-hand corner: "11 [?] Mai 1858 Lp. Flameng." With pencil note below, in French: "Engraved after my drawing executed from nature a short time before the death of Méryon. This artist at that time lived in a Hôtel of the Rue des Fosses St. Jacques. Léop. Flameng."

"A short time before the death" is, of course, an error. Flameng has stated that as he proceeded with the drawing Méryon became more and more excited until he (Flameng) had to make a speedy exit.

*b* 2d state. With title.

6 **Supposed portrait of Méryon.** Etcher unknown.

Bust portrait. Full-face, eyes glancing sideward. Clad in shirt open at neck, coat thrown back. Engaged in drawing. From the Thibaudeau collection.

# ETCHINGS BY MÉRYON.

It has been found most convenient to adopt the arrangement made by Burty (although it is not strictly chronological), as it seems best to show the artistic development of Méryon. In determining states, Wedmore has been followed unless otherwise noted. For each plate, the numbers in Burty and Wedmore are given, B. standing for Burty's Catalogue, translated by Huish (1879), and W. for Wedmore's "Méryon" (2d edition, 1892).

## 7 Head of Christ.

B. 1. W. 78.

After a miniature made by Élise Bruyère, from a painting by Philippe de Champagne. "This was the first attempt at etching made by Méryon, under the direction of Monsr. Bléry."—*Burty.*

Unique. Manuscript note in ink by Méryon, on mount: "d'après une copie d'une peinture de Philippe Champagne."

## 8 The Cow and the Ass. C. M. d'après Loutherbourg.

B. 2. W. 63.

## 9 A Soldier, standing, full face, with arms extended and hands resting on his battle-ax. After Salvator Rosa.

B. 3. W. 67*a*.

10 **A Soldier,** standing, seen in profile.

W. 67.

Ms. note in ink, by Méryon: "Soldat, d'après Salvator Rosa." Not described by Burty.

"A Shepherd," B. 4, "A Shepherdess," W. 67*b*. The only copy known belongs to Mr. Macgeorge of Glasgow.

11 **The Sheep and the Flies.**

B. 5. W. 64.

Ms. note in ink by Méryon: "d'après Karel-Dujardin."

12 **The Three Pigs before a Hovel.** C. M. d'après K. D. J.

B. 6. W. 65.

Japan paper.

13 **The Two Horses.** C. M. d'après K. D. J.

B. 7. W. 66.

Japan paper.

11, 12, and 13 are reversed copies after etchings by Karel du Jardin.

14 **Ewe and Two Lambs.** K di J. V. V. A. 4. Paris. Imp. Delâtre.

B., p. 34. W. 62.

Wedmore calls this a copy from A. Van de Velde. Burty describes it as above. Published in "L'Artiste," 15 Dec., 1861.

15 **The Pavilion of Mademoiselle and a part of the Louvre at Paris.** C. Méryon d'après Zeeman.

B. 8. W. 68.

Ms. note in pencil by Méryon: "Vue du Pavillon de Mademoiselle et d'une partie du Louvre (vers 1650)."

16 **Entrance of the Faubourg of Saint Marceau at Paris.**

B. 9. W. 69.

*a* Before letters.
Pencil note by Méryon: "Entrée du faubourg St. Marceau à Paris (1650 environ)."
*b* With "C. M. d'après Zeeman."

17 **A Water-mill near Saint Denis.** C. M. d'après Zeeman.

B. 10. W. 70.

Pencil note by Méryon: "Moulin à eau à St. Denis."

18 **The River Seine and the Angle de Mail at Paris.**

B. 11. W. 71.

Before letters.
Ms. lettering in pencil by Méryon: "C. M. 1850. De Rivier de Cijne en de houk van de Malie bain [?] tot Paris. d'après Zeeman 1650."
Nos. 15–18 are after a series of etchings by Zeeman published at Amsterdam, about 1650, by Clément de Jonghe, under the title of *Veues de Paris et ses Environs*. "The coppers of the two first were bought of Méryon by the engraver, Auguste Péquégnot, and are still in existence."
— *Burty*.

19 **The Galliot of Jean de Vyl at Rotterdam.**

B. 12. W. 72.

The present copy has "C. M. d'après Zeeman," and the angles of the plate are rounded off. It comes after B.'s 2d state. W. mentions no states.

## 20 From Haarlem to Amsterdam.

B. 13. W. 73.

*a* 1st state. With "C. M. d'après Zeeman." Before the angles of the copper-plate were rounded off.
*b* 2d state. Angles of plate rounded.
Only first state given by B.; none by W.

## 21 South-Sea Fishers.

B. 14. W. 75.

*a* 1st state. With "C. M. d'après Zeeman."
*b* New issue of this plate published by "L'Artiste" in 1861, with the name "Méryon" completed by another hand.

## 22 Calais to Flushing.

B. 15. W. 74.

*a* 1st state. With "C. M. d'après Zeeman." Angles of plate square.
*b* 2d state. Angles of plate rounded.
W. and B. mention no states.
This and the preceding three are copies of a set of etchings by Zeeman, the set having for title, '*Recueil de plusieurs navires et paysages faits d'après le naturel.*'"

## 23 Entrée du Couvent des Capucins Français à Athènes.

B. 16. W. 32.

*a* 1st state. Before letters.
*b* 2d state. With the title as above, "tome i, p. 76" in the left upper corner, "C. Méryon sculp.", and "Pierron Delâtre, R. Montfaucon, 1."
Executed for Count Léon de Laborde's "Athènes au XVme, XVIme, et XVIIme Siècles" (Paris, 1853).

## 24 La Salle des Pas Perdus.

B. 17. W. 76.

*a* W. 1st state. Plate uncut. With long inscription, beginning "Il faut avoir examiné la pièce originale," and fol-

lowed by the signature. This comes between B.'s 1st and 2d states.

*b* B. 3d state. With "C. Méryon sculp. d'après Ducerceau MDCCCLV." and "Delâtre R. Fg. St. Jacques, No. 81." The copper has been cut just below the marginal line at the bottom.

The long inscription on 24*a* is here given in Méryon's handwriting, in pencil.

25 **Chenonceau.** C. Méryon sculp. d'après Ducerceau — A. Delâtre Imp. Rue du Fg. St Jacques no. 81, Paris.

B. 18. W. 77.

"This very intelligent reduction of one of the plates in the second volume of 'Les plus excellents bastimens de France, par Jacques Androuet du Cerceau, Architecte à Paris,' is to be found in 'L'Inventaire des meubles, bijoux et livres estans à Chenonceau, suivi d'une notice sur le Château de Chenonceau,' by the Prince Auguste Galitzin, 1856."—*Burty.*

W. 77 *a* shows a different side of the castle.
Mr. Macgeorge has the only impression.

26 **Le Pont-Neuf et la Samaritaine de dessous la 1ère Arche du Pont-au-Change.**

B. 19. W. 29.

*a* Trial proof, without sky, and with top, over center of arch, unfinished. White space around head of man fishing.

*b* Trial proof, with a delicate sky. Top completed. B.'s 1st state.

*c* Proof. Bottom marginal line strengthened and completed. Space around head of man fishing is now filled in. B.'s 2d state.

*d* W.'s "published state." B.'s 2d state. With title, as above, and "C. Méryon sculp. d'après un dessin de Nicolle, tiré du cabinet de Monsieur Destailleurs, Architecte. Imp. A. Delâtre, Rue Fg. St. Jacques, 81."

27 **Le Pont au Change, vers 1784.**

B. 20. W. 28.

*a* Trial proof. Before the sky. Before the rope.
*b* With the rope. Before letters. Apparently W.'s 1st, B.'s 2d state.
*c* With title as above, and "C. Méryon, sculp. mdcccl5 d'après un dessin de Nicolle. A. Delâtre Imp. rue du Fg. St. Jacques, nº 81." Apparently W.'s 2d, B.'s 3d state.
B. and W. give a fuller and somewhat different inscription, thus: ". . . dessin de Nicolle, tiré du cabinet de M. Destailleur, architecte. Imp. A. Delâtre, Faub. St. Jacques, No. 81."
See also No. 113.

28 **Plan du Combat de Sinope,** d'après le dessin d'un officier du navire Anglais "Retribution." C. Méryon sculp. A. Delâtre Imp. Rue de la Bucherie, n. 6.

B. 21. W. 79.

Colored.
"This plan, which shows the respective positions of the Russian and Turkish fleets, was intended to illustrate a work which was never published."—*Burty*.
"The impressions, generally coloured, were published by Tanera."—*Wedmore*.

29 **San Francisco, MDCCCLV.** C. Méryon del. sculp. Paris, 1856. A Delâtre Imp. Rue Fg. Poissonnière, 145.

B. 22. W. 80.

"The commission for the plate was given to Méryon by two bankers, Messrs. T. R. Bayerque and A. Pioche, whose portraits fill two medallions and whose initials are placed on escutcheons. The arched frame, supported by the figure of 'Work' seated on mining tools, and 'Abundance' reclining on fruits of various kinds, was not placed there for allegori-

cal or ornamental purposes merely, but principally in order to fill up a large gap which occurred in the five little daguerreotype plates which had been furnished to Méryon as a basis for his design. These plates having been taken on the spot, but at different hours of the day, showed in some the light coming from the right, in others from the left. This troubled him greatly, as did the whole plate, which, in fact, hastened on the course of his malady. . . . The steel on which this magnificent yet extraordinary design was drawn is still in existence."—*Burty.*

For drawings, see No. 107.

## 30 View of the Ruins of the Château of Pierrefonds.

B. 23. W. 81.

Burty catalogues a 1st state: "Before much subsequent working on the plate in dry point," and a 2d state: "With these additions." The plate here shown is presumably B.'s 1st state. It is signed "C. M."

"This facsimile of a sketch from nature of Monsieur E. Viollet le Duc was etched by Méryon during his first confinement in the asylum at Charenton."—*Burty.*

## 31 Rue Pirouette-aux-Halles, 1860.

B. 24. W. 30.

*a* 2d state (B.'s 2d). "C. M. et L." on chimney to the right. Inscription "Jamet Mᵈ Marée. Bains de Mer Dieppe. [etc.]" on wall at right. Title: "Rue Pirouette. 1860." Rare, says W. 20 impressions, says B.

On Japanese paper.

*b* 4th state (B.'s 3d). Title as above, "Laurence del. Méryon sculp.," and, *under* the title, "Delatre imp. R. S. J. 265." "C. M. et L." has disappeared from the chimney. New inscription (fragmentary) on wall at the right: "Aux no. Cana. Martinga Restaura."

*c* 5th state (B.'s 4th). Inscription on wall at right again changed to: "Aux no. Gama. Sacoch. [etc.]" Also, "Laurance et Méryon " appears on wall in upper left hand corner, which is not noted in either W. or B.

"He used the burin in this plate to a considerable degree . . . The copper is in existence."—*Burty.*

32 **Presentation to King Louis XI. of the Work Valère Maxime,** printed at Paris about 1475.

B. 25. W. 82.

Signed "C. M. sc.," which signature, according to Burty, "constitutes the mark of a 4th state."
No states in W.
After a miniature which belonged to Niel.
"The plate is in existence."—*Burty.*

33 **Chevet de St. Martin-sur-Renelle,** Église paroissiale Supprimée en 1791.

B. 26. W. 83.

*a* Trial proof. With "Polydes Langlois, 1837. C. M."
*b* With title, as above, and "Polydes Langlois, 1837. C. M. 21 Octobre, 1860. Imp. Delâtre. Imp. r. des Feuillantines 4." At top of plate: "Mémoires de la Societé des Antiquaires de Normandie T. xxiv."
B.'s 2d state; no states in W.

34 **Passerelle du Pont au Change après l'Incendie de 1621** (d'après un dessin du temps tiré de la collection de M^r^ Bonnardot).

B. 27. W. 84.

*a* 1st state. (B.'s 4th.) Before letters. Signature C. M. followed by an L in a triangle, which, Burty tells us, is the stamp of the collection Lagoy, and appeared in some proofs, being subsequently erased.
*b* 2d state. (B.'s 5th). With title as above, and "Imp. Delâtre, r. des Feuillantines, 4, Paris." An impression on green paper, before the plate was put in press for the "Gazette des Beaux-Arts," in which it appeared on Nov. 1, 1860 (Vol. viii, opp. p. 156). Title is in small caps, as in B.'s 6th state!

35 **Partie de la Cité de Paris,** vers la fin du

XVIIe Siècle, sur la rive gauche de la Seine, entre le Pont Ne. Dame et le Pont-au-Change.

B. 28. W. 31.

*a* Trial proof. (B.'s 2d trial proof.) Sky unfinished on the left. Towers of Notre Dame inserted. Smoke issuing from two chimneys on the right. Unlettered board over gables on extreme right.

*b* 2d state. Words "Au Cana" in inscription on 1st state on board over gables ("Au Cana, C. Méryon, restaura Paris an de gra, 1861") have been removed.

Méryon here indulges in a favorite trick of having the margin of the plate pass through an inscription, so that the words at the ends of the lines are fragmentary.

*c* 3d state. The inscription on the board is replaced by "Au Repu. Le Sobre resta. Poisson fr." With title as above, followed by a long note beginning, "N. B. Suivant toute probabilité," and with "(*Le dessin fait partie de la collection de Mr. Bonnardot.*) Chez Rochoux, Quai de l'Horloge, 19. Delâtre Imp. r. des Feullantines, 2, Paris."

"This etching," says Burty, "afforded to Méryon's friends one of the most convincing proofs of his unfortunate malady. In spite of their counsels, and of the advice of Mons. Bonnardot, who wished him to keep to the original design, Méryon pretended that the towers of Notre Dame, and the chimneys of the houses, had been effaced in the original drawing by evil-disposed persons, and he insisted on placing them in his etching; thus transgressing historical accuracy with a persistency which could leave no doubt in any one's mind as to his mental condition."

36 **Le Grand Châtelet à Paris,** d'après un dessin executé vers 1780, qui fait partie de la collection de Mr. Bérard.

B. 29. W. 85.

*a* 1st state. (B.'s 2d.) Before letters. "20 proofs were taken of this state."—*Burty.*

*b* 2d state. (B.'s 3d.) Title, as above, and "C. M. sculp. 1861. Pierron Imp. r. Montfaucon 1. Chez Rochoux, Quai de l'Horloge, 19."

37 **Vue de l'ancien Louvre du Côté de la Seine (165 . .)** Peint par R. Zeeman. Gravé par C. M. 1866. Chalcographe Imp^le^ du Louvre.

B. 30. W. 60.

*a* Proof before letters. No sky. Signed in pencil, "C.M. 3 Nov. 1865."
*b* 1st state. Before letters. Ms. note "à Monsieur Reiset," by C. Méryon.
*c* 2d state. With full inscription as above.
"The copper of this etching is in the Calcographie Nationale at the Louvre."—*Burty.*

38 **Eaux-Forts sur Paris** par C. Méryon. MDCCCLII.

B. 31. W. 1.

Title, printed on green paper, of Méryon's principal work, which latter is entered under Nos. 38 to 61 in the present catalogue.

39 **À Reinier, dit Zeeman, Peintre et Eau-fortier.** C. Méryon fecit MDCCCLIV. Imp. Rue neuve St. Etienne-du-Mont no. 26.

B. 32. W. 2.

Dedication of the Paris set; 42 lines of verse, beginning "Peintre des matelots."

40 **Old Gate of the Palais de Justice.**

B. 33. W. 3.

*a* Proof before letters. (B. 1st state.) Printed with the "Tombeau de Molière," which was engraved on the same plate. (See No. 61.)
*b* 1st state (B. 2d). Before letters. Now divided from the "Tombeau," and the plate cut down.
*c* 2d state (B. 3d). With "Paris. C. Méryon. fit. MDCCCLIV. Imp. Rue Ne. St.-Etienne-du-Mont, no. 26."

41 **Qu'Âme pure Rougisse.** C. M. mdcccliv. Méryon imp. Rue neuve St.-Etienne-du Mont no. 26.

B. 34. W. 4.

Twenty-one lines of verse, beginning:

"Qu'âme pure rougisse,
Mais ci pour frontispice
Je prends noir Diablotin."

Subsequently, the word *rougisse* was altered to *gemisse.*

42 **Arms of the City of Paris.**

B. 35. W. 5.

A shield, on which a galley is sailing toward the right.

*a* Proof before letters. Plate uncut.

*b* Proof before letters. Plate cut down close to etching on both sides.

Presentation copy.

Note in ink:

"À Monsieur Niel—faible témoignage de reconnaissance pour le généreux appui et les encouragements qu'il m'a donnés, pendant l' exécution de ce premier ouvrage.

"Son très humble et bien dévoué serviteur et ami
"C. Méryon.
"13 Mars, 1855."

*c* Publication state, with "C. Méryon ft. MDCCCLIV. Imp. Rue Ne. St. Etienne du Mont 26." On green paper.

43 **Fluctuat nec Mergitur.** MDCCCLI–IV. C. M.

B. 36. W. 6.

A shield, with galley sailing toward the spectator.

*a* The etching.

*b* A woodcut copy. The oars are raised here, instead of being lowered, as in the etching.

This, according to Burty, appeared in the "Gazette des Beaux-Arts" of 1864, and was subsequently printed on the

cover of the "Paris Guide, par les principaux écrivains et artistes de la France, 1867."

For drawing, see No. 108.

## 44 Le Stryge.

B. 37. W. 7.

*a* 1st state (B.'s 2d). Initials "C. M." on chimney at bottom of oval. Under the oval, on the left: "C. Méryon del. sculp." and "MDCCCLIII" (reversed); on the right: "A. Delâtre imp. rue de la bucherie, 6." Underneath, the lines

"Insatiable vampire, l' éternelle Luxure
Sur la grande Cité convoite sa pature.
"C. M."

"Very few impressions."— *Wedmore.* On green paper.

*b* 2d state. (B.'s 3d.) Plate slightly reduced in size. The lines of verse removed.

*c* 4th state. All lettering is erased except "C. M." inside the oval, and near these initials appears the number "1." Just below the oval, in very minute capitals, "A. Delâtre Imp. R. S. Jacques 265.", and under that the title "Le Stryge."

Presumably a later state than Burty's 4th.

Regarding the figure "1," Wedmore says: "In this way Méryon numbered in their last regular *tirage*, and always inside the line of the picture, the twelve principal pieces of his set of 'Paris,' of which twelve this is the first."

## 45 Le Petit Pont.

B. 38. W. 8.

*a* 1st state. Before the initials "C. M." in the upper right hand corner, and before the bottom marginal line.

Signed in pencil: "C. Méryon 1850."

*b* 2d state. With the initials and the bottom marginal line.

The later states have title and other lettering.

On green paper.

## 46 L'Arche du Pont Notre-Dame, 1850.

B. 39. W. 9.

*a* 1st state. B.'s 1st state, described as "with cross-hatching on the under-side of the arch."

*b* 2d state (W.'s 1st). With "C. Méryon del. sculp. imp. Rue ne. St. Etienne du Mont 26" below, on the left, and "Paris 1853" on the right.

Both on green paper.

## 47 La Galerie de Notre-Dame.

B. 40. W. 10.

*a* Trial proof. Houses and sky seen between the arches, and the upper one of the two jackdaws flying between the columns, all unfinished.

Pencil note: "Très belle épreuve d'essai par Ch. Méryon. Aug. Delâtre."

On green paper.

*b* 1st state. (B. 2d.) Unfinished portions now completed; some of the birds in the distance erased.

Below, on the left: "C. Méryon del. sculp. 1853"; on the right: "Imp. Rue Ne. St. Etienne-du-Mont, 26."

*c* *Same*, on green paper.

Subsequent states have title and some changes in lettering.

## 48 La Rue des Mauvais Garçons.

B. 41. W. 11.

*a* 1st state, before letters.

*b* 2d state. With "Méryon Imp. Rue Ne. St. Etienne-du-Mont 26" along the right side of the plate, inside of the marginal line, "M" in the lower left hand corner, on a stone, and at the top 12 lines of verse, beginning: "Quel mortel habitait," with date "Paris, Mars LIV."

Pencil note, "demoli. 1851,"

"Both states are rare." — *Wedmore.*

## 49 La Tour de l' Horloge.

B. 42. W. 12.

*a* Trial proof, before all letters, and before marginal lines.

*b* 1st state. With "C. M." in the right upper corner.

On green paper.

*c* 3d state. With marginal lines at bottom and on both sides.

*d* 4th state. Title as above, and "A. Delâtre imp. Rue S. Jacques, 265." Initials "C. M." replaced by Méryon's mon-

ogram. Figure "5" in left lower corner. Various changes: Figures added on the scaffolding in the center, the round building on the bridge in the distance to the right has been removed, two beams of light stream through windows across the center of the picture, the roof of the "Tour," hitherto white, is now shaded, signs are put up against the buildings, and there are changes on the bridge.

## 50 Tourelle, Rue de la Tixéranderie, démolie en 1851.

B. 43. W. 13.

*a* Proof before letters. (B. 1st state.)
Pencil sketch of a part of the "Tourelle" on the same sheet.

*b* 1st state (B. 2d). With "C. M." in the right upper corner.
On green paper.

## 51 Saint-Etienne-du-Mont.

B. 44. W. 14.

*a* Trial proof.

*b* 1st state (B. 1st). "C. M." in right upper corner.
On green paper.

*c* 2d state. (B. 2d.) The arms and head of the workman on the lowest planks of the scaffolding are erased.

*d* 5th state. (B. 4th.) The arms of the workman are restored, again reaching upward, but with the hands far apart. At the top of the building to the right: "St. Ene du Mont et l'ancien Collège de Montaigu." To the left, below, on one of the posters on the wall: "A. Delâtre imprimeur taille-douce eau-forte. R. S. Jacques 265." In the left lower corner the number "7." Slight additional work on the façade of the church.
For drawing, see No. 111.

## 52 La Pompe Notre-Dame. 1852.

B. 45. W. 15.

*a* Trial proof, before letters. Signed, in pencil, "C. Méryon, 1852."

*b* Proof (B. 1st state). Below, reversed: "C. Méryon, ft.—R. Nve. St. Etienne-du-Mont, 26" on the right, and "1852" on the left. On green paper.

*c* 1st state (B. 2d). Inscription now properly placed: "C. Méryon ft.—Imp. R. Ne. St.-Etienne-du-Mont 26" on the left, and "1852" on the right.

"The plate is now enriched with burin work, and is in its finest state."—*Wedmore.*

*d* 2d state (B. 3d). Added lettering: "Publié par l'artiste" under left corner, "La Pompe Notre Dame" in the centre below, and "Impe A. Delâtre R. St. Jacques 176" under right corner.

*e* 4th state (B. 5th). Roof of the "Pompe" shaded. Lettering now replaced by "La pompe Notre Dame 1852" (in small capitals) and "A. Delâtre Imp. R. S. Jacques 265" below, "C. M." in right upper corner, and "8" in left lower corner.

## 53 The Little Pump.

B. 46. W. 16.

A fantastical border surrounding 14 lines of verse, beginning "C'en est fait," with date below "MDCCCLIV."

"Composed," says Burty, "as a frontispiece to the second part of the Paris Views."

*a* Trial proof. Margin of copper not cleaned.

*b* Proof. (B. 1st state.) Before work noted under *c*.

*c* Only issued state. Title as above, and "Méryon. C. M. f. Imp. R. Ne. St. Etienne-du-Mont 26." Various changes: the water spouted by the dolphins above and the overflow from the cups both more strongly accentuated, more shading on the pump, and rays issuing from the letters "P" and "N.D."

## 54 Le Pont Neuf.

B. 47. W. 17.

*a* Trial proof. Sky and houses in centre unfinished; no smoke rising from the chimneys; the tall chimney to the right is wanting; no birds in the sky.

Before marginal line at bottom.

*b* 1st state. (B. 4th.) Portions wanting in preceding are present here. Below, on the left, "C. Méryon del. sculp. 1853"; on the right, "Imp. A. Delâtre Rue de la Bucherie No. 6." Below, eight lines of verse, beginning "Ci gît du vieux Pont-Neuf."

On green paper.

*c* 2d state. (B.'s 5th.) The verses have been erased; traces of the same distinctly visible.

*d Same*, on green paper.

"In this state, with the dry-point work just finished, are the finest impressions generally."—*Wedmore.*

*e* 3d state. (B. 6th.) The tall chimney to the right, and some figures in the center, on the bridge, have disappeared; the houses in the center have been re-drawn and are much smaller; there are heavier clouds in the sky. All inscriptions erased, and replaced by the title alone, "Le Pont-Neuf," in tall light capitals.

*f* 4th state. (B. 6th.) The title is now in quite small capitals, followed by "1850," and "A Delatre Imp. R. St. Jacques 265," below. "C. M." in left upper corner, and "9" in left lower corner.

For drawings, see No. 112.

## 55 Le Pont-au-Change.

B. 48. W. 18.

*a* Trial proof. Without sky and buildings in the distance and before much added work.

On green paper.

*b* Proof before letters (B. 2d state). Sky and buildings are now put in. The balloon *Speranza* is rising on the left.

On green paper.

*c* 1st state (B. 3d); or, according to a pencil note in French, intermediate state before the re-biting in the background and the removal of the traces of burr. Below, on the left: "C. Méryon del. sculp. mdcccliiii"; on the right: "Imp. R. Neuve St. Etienne-du-Mont 26."

*d* Same as preceding, on green paper.

*e* 2d state (B. 6th). The sky has been changed: the two columns of smoke no longer curl up over the right end of the bridge, the balloon has disappeared, there is a large crescent moon, and flocks of large birds hover in the air. The

title, "Le Pont-au-Change," is added below. Méryon's monogram in left upper corner.

*f* 3d state (B. 4th). The large birds have disappeared, there are several small balloons, all lettering below the etching, except the title, has disappeared.

This is presumably W. 3d, although Wedmore notes that the plate bears the number 10, which is not the case here. (See next number.)

*g* 4th state (B. 8th). The balloon at the upper end of the moon, as well as some quite small ones, have disappeared; others are added, especially three large ones, lettered "[Vas]co de Gama, Pari[s]," etc. Number "10" appears in the lower left corner, and "A. Delatre Imp. R. S. Jacques 265" is added underneath the title.

See also No. 113.

## 56 L'Espérance.

B. 49. W. 19.

Verses to accompany the foregoing plate. 28 lines, beginning: "Léger Aérostat, ô Divine Espérance." Underneath, on the left, appears: "(Au bas de la Xe des 'Eaufortes sur Paris')"; and on the right: "C. M. Mars MDCCCLIV."

## 57 La Morgue.

B. 50. W. 20.

*a* 1st state. Before all letters.

Very rare. The copy here shown has verses in pencil which vary slightly from those catalogued under No. 58.

*b* 2d state. Below, on the left: "C. Méryon del. sculp. mdcccliv"; on the right: "Imp. Rue neuve St. Etienne-du-Mont. no. 26."

Rare. On green paper.

*c* 5th state. The left arm of the corpse being carried on the left is now extended. The previous lettering is removed, and below, in the centre, there appears: "La Morgue. 1850," and underneath: "A. Delâtre Imp. R. S. Jacques. 265." On the houses appear the inscriptions: "Hotel des trois balances meublé" and "Sabra Dentiste du Peuple" and "Imagerie religieuse. Exportation." Méryon's monogram in left upper corner, and "11" in right upper corner.

For drawings, see No. 114.

## 58 L'Hôtellerie de la Mort.

B. 51. W. 21.

A set of melancholy verses, referring to the foregoing plate of the Morgue, 62 lines in all, beginning "Venez, voyez, passants!" Underneath: "C. Méryon ft. MDCCCLIV. R. Ne. St. Etienne du Mont. no. 26."

On two small plates.

Burty and Wedmore both say that this is printed in two colors. The present copy, called an "épreuve" in a note in ink on the same by Méryon (dated Paris, 25 Jan., 1855), is in black.

## 59 L'Abside de Notre Dame de Paris, 1853.

B. 52. W. 22.

*a* Proof. Before completion of upper marginal line and of sky to the right.

*b* 1st state, before any letters. Marginal line and sky completed.

"Of extreme rarity." — *Wedmore.*

*c* 2d state. Underneath, on the left: "C. Méryon. del. sculp. mdccccliv"; on the right: "Imp. Rue neuve St. Etienne-du-Mont 26."

On green paper. Signed "Aug. Delâtre," in pencil.

*d* 5th state (B. 4th). Previous lettering replaced by "L'abside de Notre-Dame-de-Paris, 1853. A. Delâtre Imp. R. S. Jacques. 265." Méryon's monograph in left upper corner, and "12" in left lower corner.

## 60 "O Fin Dégustateur de Tout Morceau Gothique."

On a small plate, 6 lines of verse to accompany the "Abside," beginning as above. Signed "C. M. mdccccliv. Notre Dame." On the right side, running upward: "Imp. Méryon. Rue neuve St. Etienne du Mont no. 26."

Burty and Wedmore both quote these lines (beginning "O *toi*" instead of "O *fin*") as written on a few early impressions of the "Abside," but do not catalogue them in this etched form.

61 **Le Tombeau de Molière.** C. Méryon ft. MDCCCLIV. Imp. R. Ne. St. Etienne du Mont. no. 26.

B. 53. W. 23.

The trial proof appears on the same plate with the "Old Gate of the Palais de Justice." (See No. 40.)

Tail-piece to the set of views of Paris. For drawings, see No. 115.

62 **L'Attelage.**

26 lines of verse, beginning: "Un cheval se trainait triste et tête baissée."

Date "1856" added in pencil, and pencil note (in French): "Unpublished plate by Ch. Méryon, in possession of Madame the widow Péquégnot." Below, a note in ink: "The widow of Péquégnot says she saw Méryon do this plate at her husband's house, a trial of that sort of thing." Not mentioned by B. or W.

63 **Estampes Anciennes, Rochoux, Quai de l'Horloge, No. 19.**

B. 54. W. 47.

The business card of a print-seller, printed, as Burty has it, "in two colours, red and black, by means of two coppers."

*a* Trial proof, from the plate printed in red, on which the lettering is: "E Rochoux Q No. 19." Figures and border not shaded. A lamp under the arch at the bottom.

*b* 1st state (B. 1st trial proof). Figures and border shaded. Lamp in blank space under bridge.

*c* 3d state (W. and B. 2d). The lamp is replaced by a galley. The cables forming the framework are knotted at the lower angles, and have become heavier below.

64 **Tourelle, Rue de l'École de Médecine, 22.**

B. 55. W. 24.

*a* Proof, before all letters whatever, excepting the inscriptions on the houses, and before the sky. Upper boundary

line arched in the middle, and in the arch appears Méryon's monogram and the figure of oppressed Innocence. The figures in the cart are those of two women.

See Wedmore in regard to proofs. This one apparently comes between B. 2d and 3d states.

*b* 1st state (B. 4th). With sky. "Fiat lux" is inscribed on the book held by Truth, "Cabat" is added to the inscriptions on the Tourelle, and below the etching the title "Tourelle *dite de* Marat," with the legend "Sainte, inviolable vérité [etc.]," and "Imp. Pierron r. Montfaucon 1, Paris."

*c* 2d state. Title changed to "Tourelle *Rue de* l'École de Médecine, 22. Paris." Printer's line remains.

Not mentioned by W. and B. Comes between W. 1st and 2d. Pencil copy of the legend, by Méryon (*inviolable* being changed to *indissoluble*), and underneath, in pencil: "À Monsieur Philippon, C. Méryon, 6 Juillet 1861. 26 Juin."

*d* Proof, before letters, of W.'s 4th state. Arch in top border line has been taken out, the figures in the sky have been replaced by two birds. The sky is full of heavy clouds, rays striking across Méryon's monogram in right upper corner.

Very rare. Not mentioned by B. or W.

*e Same*, on parchment.

*f* W.'s 4th state (B. 7th). Inscription added below: "Tourelle *Rue de* l'École de Médecine, 22. Paris MDCCCLXI. Gazette des Beaux Arts. Imp. Pierron r. Montfaucon 1. Paris."

For drawings, see No. 116.

## 65 Rue des Chantres, Paris. MDCCCLXII.

B. 55. W. 25.

*a* Trial proof, before sky, the bells, etc., and the birds.

B's 1st state, but *with* a small animal at the top of the belfry spire.

*b* 1st state (B. 3d). Before the title. Sky and birds inserted, and the animal on the spire has become larger. Above, the border line is arched over the letters "J. B." on an emblematic background, flanked by two bells.

Rare.

*c* 2d state (B. 4th). With title, as above, and "Chez Rochoux Quai de l'Horloge, 19. Pierron Imp. r. Montfaucon 1." Animal on spire has become smaller again.

"This plate was destroyed after one hundred impressions had been taken off."— *Burty*.

## 66 Carved Doorway of an Old House at Bourges.

B. 57. W. 33.

*a* 1st state. Etched portion of plate measures $6\frac{9}{16}$ x $4\frac{3}{8}$ inches.

Pencil note by Seymour Haden: "I saw Méryon at work on this plate. S. H." This was in 1864, says Burty, who also says that it was originally etched in 1851, and that few impressions were ever taken from it.

*b* 2d state. The work has evidently been burnished out all around, reducing the *etched* portion to 6 x $3\frac{5}{8}$ inches. There are added horizontal cross-lines in the shadow on the door and vertical ones in the shadow thrown by the steps on the right against the wall; also light diagonal dry-point lines all over the plate.

## 67 La Rue des Toiles, à Bourges.

B. 58. W. 35.

*a* Trial proof, according to W. (B.'s 1st state). "1853" on a chimney to the right. In the left foreground, a dog scratching up the dirt. Below, on the left: "C. Méryon del. sculp. 1853"; on the right: "Rue Ne. St.-Etienne-du-Mont. 26."

On green paper.

*b* 3d state (B. 3d). The dog has been replaced by a soldier and two women. "1853" has disappeared from the chimney, as has also the inscription below.

## 68 Ancienne Habitation à Bourges.

B. 59. W. 34.

*a* 1st state. Before title. Houses to the right unfinished. "C. M." in left lower corner.

This comes between B. 1st and 2d. The full plate here measures 10⅞ inches in height and 5⅞ in width, as in B. 1st. Pencil note: "2e état avec pte. sèche et burin."

*b* Same as preceding, but the plate has been cut down to 9½ x 5½ inches. Etched portion not reduced in size.

*c* 2d state. Title added below. Houses to the right now finished, and some roughly indicated plant ("a vinestock," says Burty) on the last two. The chimney on the right now sends up three columns of smoke, instead of one up and one down, as before. Work in lower portion of sky has been reduced.

This is the 4th state of Burty, who adds: "In this condition published in the 'Gazette des Beaux-Arts,' after an edition (a 3d state) had been struck off on Dutch paper for the subscribers to the work." For drawing, see No. 117.

## 69 Le Pilote de Tonga.

B. 60. W. 36.

A decorative border enclosing a record of the achievements of a pilot at Tonga, written in a sort of poetic prose, beginning "Nous partions de Tonga sur un navire de guerre." 2d state, with inscription at bottom: "Souvenir de voyage MDCCCXLII–VII. A. Delâtre Imp. rue Fg. St. Jacques No. 81."

## 70 La Malingre Cryptogame.

B. 61. W. 37.

*a* Proof. (B. 2d state). Before the background. Méryon's monogram in right lower corner.

*b* *Same*, monogram in red.

*c* 1st state. With background of leaves.

Monogram in black.

*d* 2d state. With title, and "Pierron Imp. MDCCCLX." In left upper corner "N. Z.," right upper corner "MDCCCXLV," left lower corner "P." Monogram in red.

"This plate . . only gave off a few impressions."—*Burty.*

## 71 Head of a New Holland Dog.

B. 62. W. 38.

72 **Nouvelle-Zélande.** Greniers indigènes et habitations à Akaroa (presqu'île de Banks). 1845.

B. 63. W. 39.

*a* Trial proof. Before the sky, which is drawn in pencil in the present copy.
*b* 1st state. With sky. Before title. Title supplied in pencil by Méryon, who calls this, "1ère épreuve avant la lettre."
*c* 2d state. With title, Méryon's monograph in right upper corner, and, above it, "Voyage de la corvette le Rhin."

73 **Voyage de la Corvette "le Rhin."** — Nouvelle Calédonie — Grand case indigène sur le chemin de Ballorde à Poëpo, 1845.

B. 64. W. 40.

*a* Trial proof, before letters.
*b* 1st state. Before the title. Méryon's monogram near right lower corner.

74 **Océanie.** Îlots à Uvea (Wallis) Pêche aux Palmes. 1845.

B. 65. W. 41.

*a* 1st state (B. 3d). Before all letters. Has the cross-hatching in the sky.
*b* 2d state (B. 4th). With title, as above, "C. M. ft. 1863. Imp. Pierron r. Montfaucon 1, Paris," underneath, and "Voyage du Rhin" over right upper corner.
For drawing, see No. 118.

75 **Nouvelle Zélande. Presqu'île de Banks, 1845.** Pointe dite des Charbonniers, à Akaroa. Pêche à la Seine.

B. 66. W. 42.

*a* 1st state (B. 2d). Before letters.
*b* 2d state. With title, as above, "C. M. del. et sculp.

1863. Pierron Imp. r. Montfaucon 1." underneath, and "Voyage du Rhin" over right upper corner.
Comes between B. 2d and 3d. B. 3d has one boat instead of two, and was exhibited at the Salon of 1864.

76 **Divers pièces gravées.** Collecte, gain, butin de course et de chasse faits au mouillage et à la mer pendant le voyage à la Nouvelle Zélande accompli de MDCCCXLII à XLVI sur le Navire Rhin, sous les ordres de Mr le Capitaine de Vaisseau, mort contre-Amiral en 1852. A. Bérard, commandant la station à Akaroa, Presqu'île de Banks.

B. 67. W. 46.

Title of the New Zealand set, enclosed in a decorative frame.
*a* Proof. Before any letters. The rolling band at the top is not shaded. The small frames inside of the border are indicated on the right hand side.
Below, "4 juillet 66," in pencil, by Méryon.
*b* The complete title-page. Below the title, Méryon's monogram and "1866." Underneath the etching, at the left: "Paris"; at the right: "C. M. imp. rue Duperré 20."

77 **Nouvelle Zélande.** Presqu'île de Banks. État de la petite colonie Française d'Akaroa vers 1845 — Voyage du Rhin.

B. 68*a*. W. 43.

*a* Trial proof, before the clouds, which are drawn in pencil in the present copy.
"11 Aout 60" penciled on the margin.
*b* The published state, with title as above, and "C. M. del. sculp. 1865. 16 Aout. Paris, Pierron Imp. r. Montfaucon 1."
For drawing, see No. 119.

78 **La Chaumière du Colon.** Vieux-Soldat à Akaroa (N^elle Zélande) 1845.

B. 68*b*. W. 44.

*a* Trial proof before sky. Mountains in background in outline.

*b* 1st state, before letters. Plate completed.

*c* 2d state, with title as above, and "C. M. 1866. Pierron Impr."

79 **La Harpe Oasienne.** Prô-volant des Îles Mulgrave (Océanie). Voyage du Navire Rhin (1842 à 46). Paris, 1866.

B. 69. W. 45.

*a* Trial proof. Before the sky. Pencil note: "Lundi 30 Jll. '66."

*b* First state. Before letters, with sky. Pencil note: "(2) 31 juillet 1866."

*c* 2d state. With Méryon's monogram, printed in red, near the right upper corner.

Below, in ink: "A Mademoiselle Gabrielle Niel — Faible hommage de son tout devoué et très respectueux serviteur C. M. P. 25 août 1866."

*d* 3d state. The heavy "i" to the left of the vessel, present in the three foregoing impressions, has been taken out. With title, as above, and "C. M. imp. r. Duperré 20."

No connection can be found between these and the states noted by Burty. Wedmore gives no states. For drawing, see No. 120.

80 **Petit Prince Dito** (Bal^de N^elle Cale.)

B. 70. W. 59.

Under the plate, 11 lines of verse, headed "Fantasia." At the bottom: "C. M. fit Paris Février 1864. Pierron Imp. Paris."

## 81 À Monsieur Eugène Bléry.

B. 71. W. 48.

16 lines, beginning "A vous, Bléry, mon Maître." Underneath, "C. Méryon ft. Imp. rue Ne. St. Etienne du Mont 26."

## 82 À Monsieur Eugène Bléry.

W. 48*a*.

Same verses as the preceding, in smaller letters on a smaller plate. Underneath: "C. M. ft. Méryon Imp. R. Ne. St. Etienne 26."

First letter of each line, "Bléry," and "C. M." printed in red. Third line from end reads: "Des voeux que fait son cœur" instead of "De ce que sent son cœur."

## 83 Loi Lunaire.

B. 72. W. 49.

*a* Proof. No lettering within the border. "C" and "M" in the lower border.

*b* Finished. With the verses, beginning "Si j'etais Dictateur," and "C. Méryon fit. Paris, MDCCCLVI. Imp. R. F. St. Jacques no. 81." Two stars in left upper and left lower corner, instead of one in each as in proof. Star in right lower corner raised, circle inserted in centre, just below the inner frame, etc. Different publication line given in B.

*c* Same as preceding, colored by hand, presumably by Méryon. For drawings, see No. 121.

W. 49*a*, "a variation of the preceding plate," is not shown here.

## 84 Loi Lunaire.

B. 73. W. 50.

A single box or coffin (instead of two, as in the preceding plate) with another version of the law.

*a* 1st state. No letters below the lower marginal line. Méryon's monogram in right upper corner.

Below, "19 Sept," in ink, by Méryon.
*b* 2d state. Below, "C. M. Imp. r. Duperré 20. Paris D 66." Monogram now in left upper corner.
Descriptions in B. and W. are inadequate.

85 **Loi Solaire.** C. Méryon fit. Paris, MDCCCLV. Imp. R. F. S. Jacques 81.

B. 74. W. 51.

Underneath, addition in ink, by Méryon: "mais l'eau, l'eau froide, glacée, que j'ai oublié. C. M."

"Trials for engraving in relief, by the aid of which bank-notes may be forged" (B. 75 and 76, W. 52 and 53) not shown here.

86 **Rebus. Ci-gît La Vendetta surannee.**

B. 77. W. 55.

An anvil on a block, upon which latter appears a woman, with a tub in front of her, washing the letter D. "Année" below the block. The whole enclosed by a circle, round which "MDCCCLXIII." Underneath: "C. M. fecit. Pierron Imp. r. Montfaucon 1."
*a* Printed in black.
*b* Printed in gold.

87 **Rebus, of which the subject is De Morny.**

W. 56.

Two coast views, a coffin, and a horn enclosing a banquet scene. At the bottom: "Pierron imp. Paris. Janvier 1866" and Méryon's monogram in the centre.
Not in Burty.

88 **Rebus.** Béranger ne fut véritablement fort, car il n'eut jamais la clef des chants.

B. 78. W. 57.

A bird, eight lines of verse, a table, a fort, verses, inscriptions, etc.

*a* Trial proof, before all letters.

On India paper.

*b* Published state, with "C. M. fecit 1863. Chez Rochoux Quai de l'Horloge, 19. Imp. Pierron, r. Montfaucon 1."

## 89 Allegorical Design Forming a Frame.

B. 79. W. 54.

All sorts of proofs and states exist, and it seems futile to attempt to number those here shown, and unnecessary to record all the many trifling changes.

*a* Trial proof. The inner frame is not yet cut out. The open book, "Code Lois," is upheld by a lynx.

On the margin, "30 Jv. 1862," in pencil, by Méryon.

*b* Titles on the backs of the books and other lettering now added. Méryon's monograph below the book in the centre. Underneath, in the centre: "Paris MDCCCLXII"; on the left: "Méryon inv. sculp."; on the right: "Méryon Imp. r. Duperré 20." Printed with a second plate in the centre, showing the portrait of M. Guéraud, a printer and bookseller. (See No. 101 in the present catalogue.)

B. 4th state, plus the portrait. Printed in black and red.

*c* The book "Code Lois" is now opened flat, and a sword lies before it, while the lynx has disappeared.

Comes between B. 5th and 6th.

*d* Same as the preceding, partly printed in red.

*e* The inscription underneath, on the right, has been replaced by "A. Beillet Imp. Quai de la Tournelle 35." The portrait again appears in the centre, now with the initials "C. M." on the left, over the shoulder.

*f* Changes in the middle books on the right, the half-hidden skull on one has disappeared.

Some red ink used.

*g* Same as the preceding. Red ink applied to different portions.

## 90 Allegorical Drawing for the title-page of a catalogue of the works of the engraver, Thomas de Léu.

B. 80. W. 61

*a* Trial proof, before all letters. The horizontal shading

of the background and shading elsewhere is not finished. Monograms "A. M." and "J. (?) S." wanting at the top.

*b* 2d state. (B.'s 2d.) Plate finished and with title; "Thomas de Léu. Essai du catalogue de son œuvre ppécédé [*sic!*] d'une notice historique par Thomas Arnauldet," and other lettering. Underneath: "C. M. del. et sculp. 1866. Imp. Pierron. r. Montfaucon 1. Paris."

No states given by W.

"This lettering, as well as that of a large number of the etchings which he either made or retouched after his return from the hospital at Charenton, were not written in by him, although he was an adept at handling the burin, in little strokes. He told me that he had them done by an artist who was especially good at this work, but he never told me the name."—*Burty*.

B. 81 is a repetition of B. 30.

## 91 Le Ministère de la Marine.

B. 82. W. 26.

*a* Trial proof, before all letters. With all the fantastic figures in the air, but before the sky and before the sword on the ground to the right.

With "10 Jvr. 1865. Épreuve naturelle. C. M." in pencil, by Méryon. Comes between Burty's "trial proof" and "1st state."

*b* Same as preceding, with clouds drawn in pencil.

Pencil note: "Unique."

*c* 1st state. Plate completed especially by the addition of the clouds, cross-hatching on the columns and roof of the Ministère, and the sword on the ground.

Not mentioned by Burty. Comes between his 1st and 2d states.

*d* 2d state. (B.'s 2d.)

With Méryon's monogram underneath. For drawings, see No. 122.

## 92 Collège Henry IV.

B. 83. W. 58.

*a* Trial proof, before the sky, and before the houses and hills on the left.

*b* Trial proof, with the houses and hills on the left.

*c* 1st state. With the "triangle" in the finished sky, and the "boule noire," on the first boat in the queer procession. Underneath, on the left, "Imp. Pierron r. Montfaucon 1," and below: "Paris, Rochoux, Quai de l'Horloge, 19."—On the right, "C. M. Fbat. 1863–64," and under that the title, "Collège Henri IV., [etc.]" followed by seven lines of description, in which it is stated that the plate is not yet finished, but that thirty proofs of this "special state" are offered, dedicated to "those adepts entirely devoted to the one and absolute cause of the TRUE and the GOOD." At the end, "Paris, ce 15 Janvier, 1864."

*d* 2d state. Méryon's monogram at the top in the centre. Below it, to the right, a steamer with sails is introduced. "C. M. Fbat.," below, on the right, appears to have been obliterated, "1863–64" remaining. To the statement regarding the "thirty proofs" of the preceding state is now added a footnote: "plus 10 of this one." (See B. and W.)

*e* W.'s 4th state. The fantastic upper portion has been replaced by houses. At the top are small medallion equestrian portraits of "Henri IV" and "Napoleon III," flanking a Latin inscription. Méryon's monogram now appears on a house in the centre, towards the right. Title and description are now replaced by: "Vue à vol d'oiseau du Collège Henri IV [&c.] Paris DCCCLXIV."

*f* W.'s 5th state. (B. 4th.) The title now stops at "avoisinantes," and followed by a long, vague description, beginning: "Paris de la lanterne du Panthéon," and ending: "l'urgence de ces sujétions. Paris. Aout. 1864."

Pencil note: "Dernier état. Planche détruite."

## 93 Bain-froid Chevrier, dit de l'École. Paris MDCCCLXIV.

B. 84. W. 27.

*a* Trial proof, before all letters, before the sky, the shadows on the bath-houses and the inscription on the board over the bath-houses, and with a white space where the figure of a man later on appears, on the extreme right.

*b* 1st state (W. Trial proof. B. 1st state). With sky, shadows on the bath-houses, and the figure of a man on the extreme right, near the doorway of the house.

Méryon's signature, "C. M. 1864," in ink.

*c* 2d state with "Bain-froid Chevrier" on the board over the bath-houses, Méryon's monogram at the top, and title as above, with "Pierron Imp. Paris." Under the etching, printed upside-down, are ten lines of verse, beginning: "Eh oui! voilà la LOI."

For drawings, see No. 123.

"Portrait of Méryon" (B. 85), "Portrait of Mons. Decourtive" (B. 86), and "Portrait of M. Eugène Bléry" (B. 87) are not shown here.

## 94 Portrait of Casimir Lecomte.

B. 88. W. 86.

*a* With "C. Méryon del. aqua forti. 1856 d'après G. B." B. 2d state. No states in W.

*b* Same as preceding, on parchment.

"The initials '*G. B.*' are those of the painter, '*Gustave Boulanger.*' This was a facsimile of his drawing."—*Burty.*

## 95 Évariste Boulay-Paty. After a bronze medallion by David d'Angers.

B. 89. W. 87.

*a* With title, and "Delâtre Imp. r. des Feuillantines, 4 Paris."

B.'s 2d state. Wedmore gives no states. "3 Feb." on margin, in pencil.

*b* With "C. M. sc. 1861" under the title.

## 96 François Viète.

B. 90. W. 88.

*a* Trial proof. Figure wanting from under the arms downward, excepting the feet and a thin strip from the right elbow down. The top or upper border line curves downward in the centre, forming a double arch.

*b* Trial proof. Figure finished. Inscription "A + B + C.," shadow below the ball, chess-squares and chessmen, and mathematical diagrams now appear. The end of the yarn or

cord now falls from the ball to the floor. Méryon's monogram underneath, within the circle formed by a snake.

*c* Finished plate. The top border line has now been squared off. Shadow between right foot and ball now appears. Title: "François Viète," and "d'après Rabel, 1861," and "A. Beillet, Imp."

B.'s 2d state. No states mentioned by W.

97 **Pierre Nivelle,** évêque de Luçon, né à Troyes en 1584, mort à Luçon le 10 Fév. 1660.

B. 91. W. 89.

*a* Proof before all letters.

*b* With inscription, as above, and "D'après M. L. Imp. A. Beillet Q' de la Tournelle 35 Paris."

*c* With alternate letters in the inscription around the portrait printed in red ink.

"Etched on tin."—*Burty.*

98 **T. Agrippa d' Aubigné.**

B. 92. W. 90.

*a* With title, and "C. M. d'après Ht. Imp. A. Beillet Q. de la Tournelle, 35. Paris."

*b* Plate worked over and cut down, line below portrait now straight instead of curved. No letters.

On tin, after a lithograph by Hibert, says Burty.

99 **Jean Besly.** 1861, d'après I. Isac. Imp. A. Beillet Q. de la Tournelle, 35.

B 93. W. 91.

*a* Trial proof. Before letters.

*b* With all inscriptions. Méryon's monogram in left upper corner, and "ÆT. 70 ANN. 1642" in right upper corner.

100 **René de Burdigale Sr. de Laudonnière Sablais,** d'après Crispin de Pas. A. Beillet Imp. Quai de la Tournelle, 35, Paris.

B. 94. W. 92.

B.'s 3d state. With Méryon's monogram at the bottom of the oval frame.

101 **Portrait of Armand Guéraud, the printer.**

B. 95. W. 95.

*a* Before the initials "C. M."

Pencil note by Méryon: "État portant les marques des parties complètement vides de la planche par suite du fusion du métal."

*b* With "C. M."

From a photograph. "It was engraved with the burin on a soft metal—tin—which only gave off a few proofs."—*Burty.*

(See also No. 89.)

102 **Bizeul (Louis:Jacques:Marie), 1860.**

B. 96. W. 93.

*a* Trial proof, before letters. B.'s 2d state.

*b* With title as above, "C. M. sculpt., 1861. Imp. Beillet, Paris," below, and "75e année de son âge" above.

B.'s 4th state.

103 **Benjamin Fillon.**

B. 97. W. 94.

*a* 1st state. (B. 1st.) "C. Méryon sc. s. Pho. LXII. e." over right shoulder.

*b* 2d state. (B. 2d.) Added: "Benjamin Fillon," and "C. M. scupit 1862. A. Beillet Imp. Quai de la Tournelle, 35, Paris," below, and "43e année de son âge" at the top.

No states in W.

## DRAWINGS

## AND A SET OF PHOTOGRAPHS.

The drawings are in pencil, except Nos. 104 and 108.

104 **Portfolio lettered in ink and color by Méryon** for presentation of impressions of his early etchings to Eugène Bléry, his master.

With attestation in ink by B. Bléry, daughter of the artist, 10 May, 1890.

105 **Drawing of a New Zealand Float.**

106 **Drawing of a Dredge.**

107 **Photographs and Drawings for the Etching, "San Francisco."**

*a* Five photographs joined together.
*b* Complete drawing in five sections.
*c* Drawing of first section in reverse.
*d* Drawings of figures of "Work" and "Abundance" and the head of the banker A. Pioche.
*e* Sketches of head, hand, and foot of "Work," and sketch of figure on piazza.
See No. 29.

108 Pen-and-Ink Drawing for "Fluctuat nec Mergitur."

See No. 43.

109 Drawing of a Grotesque of Notre Dame, with verses, "Sur une Chimère de Notre Dame de Paris," dated "November MDCCCLIII."

Reproduced in "Notes et Souvenirs sur Charles Méryon," by A. Bouvenne.

110 Sixteen fragmentary sketches of architecture.

111 Sketch for portion of the etching, "Saint-Etienne-du-Mont."

See No. 51.

112 Drawings for "Le Pont Neuf."

*a* Sketch of a tower.
*b* Drawing of an arch.
Note on the sketch, in ink: "pris à la chambre claire."
*c* Sketch of part of the subject.
*d* More complete drawing of the same.
See No. 54.

113 Sketch of bath-houses under the Pont-au-Change.

See Nos. 27 and 55.

114 Drawings for "La Morgue."

*a* Complete drawing.
*b* Sketch of windows.
See No. 57.

115 Two Sketches for "Le Tombeau de Molière."

See No. 61.

116 Two Drawings for "Tourelle, Rue de l'École de Médecine, 22."

*a* Complete drawing. Signed "C. M.", in ink.
*b* The spire of the tower.
See No. 64.

117 Drawing of "Ancienne Habitation à Bourges."

See No. 68.

118 Drawing of "Océanie, îlots à Uvea (Wallis). Pêche aux Palmes, 1845."

See No. 74.

119 Drawing for "État de la petite Colonie Française d'Akaroa vers 1845."

See No. 77.

120 Drawing for "Prô-volant des Îles Mulgrave, Océanie."

See No. 79.

121 **Two Studies for the larger etching "La Loi Lunaire."**

See No. 83.

122 **Two Drawings for "Le Ministère de la Marine."**

See No. 91.

123 **Two Drawings for "Bain-froid Chevrier."**

*a* Complete drawing.
*b* Fragment.
Both with "C. M. 1864" in ink. See No. 93.

124 **Drawing of a Bird,** and enlarged drawing of its foot. With pencil memorandum.

THE DE VINNE PRESS

# A Catalogue of a Selection of Engraved Titles and Frontispieces published in England during the Sixteenth and Seventeenth Centuries

On view at

The Grolier Club

Twenty-nine East Thirty-second St., New-York

April 8th to 23d, 1898

# INTRODUCTION.

The present collection of engraved book-titles and frontispieces to books, though there are not a few rare pieces in it, does not, of course, pretend to completeness: it has no higher aim than to hint at the pleasant store of suggestion and anecdote that will reward the student of these unconsidered trifles, although the artist, or even the amateur of engraving, should pass them by with a smile of disdain.

These engravings, though often of extreme rudeness, and rarely rising to a higher estimation than that of a neat and finished mechanism, even in the hands of a Faithorne or a Hollar, may be classed with book-plates, posters, play-bills and broadsides, fans, snuff-boxes, autographs, and the whole miscellany-lot of collectors' fads—the bric-à-brac of the Muse of History. But they are richer in suggestion and in solid interest than their com-

panions, and may even be allowed to have in some cases a mild literary flavor, due to their intimate association with the books in which they are found: while the design and execution, even when rudest, become interesting and respectable from their harmony, not only with the domestic arts, but with the art, properly so called, of the time. They are rarely so dissociated from the contents of the book as too often happens with us; but make one with the printing and general air, and reflect its character. It sometimes seems as if the designer had worked on the suggestion of the writer, and had himself become interested in what the author had to say; so that more than one instance will be found in this exhibit where the title-page serves as a sort of illustrated index to the contents of the book.

Nothing more has been attempted at this time than to give a sketch of what was done in England in this field in the seventeenth century. The exceptions to the rule are few; the most important are the specimens of the work of William Rogers, who was born in

London about 1545, and who was the first Englishman who is known to have practised copper-plate engraving. It is pleasant to find, among the examples of his work shown here, the portrait of John Gerard, the author of the well-known "Herbal," with its coarse but expressive wood-cuts, a good companion to the "Essay on Gardens" by his great contemporary Bacon, wherein the flowers and fruits of the English year are so cheerfully and summarily sketched. The work of the later engravers Faithorne and Marshall is shown in a collection of examples that may fairly be allowed representative. If Marshall, with his inferior technical skill, running the gamut of good, bad, indifferent, shall be found the more interesting of the two, it is perhaps because as the portraitist-in-ordinary, so to speak, of his time, his dullness is often forgotten in the interest we take in his subject. We thank him for having shown us, even as in a glass darkly, the faces of so many famous people. His well-known portrait of Milton, the first that was published, and which was so slyly rebuked by the great poet for its absurd want

of resemblance, might make us distrustful of the artist's performance in other cases, but it will be noted that this portrait of Milton is very poorly executed even for Marshall; many of his other portraits look truer — have at least the appearance of life, which this certainly has not.

The visitor to this collection, with an eye to the manners of a past age, will find much to interest, and even to amuse him, in the details of many of these plates. While there is great diversity in the style and execution, there runs through all of them what we may call a certain contemporaneousness of expression — they are English, and English of the seventeenth century. They have a home-bred — not seldom, as we may say, a home-spun — air, not borrowed from the art of foreign lands, nor recalling foreign models. For though we find reproaches enough and satirical touches in English books of the time leveled against people who affected foreign airs and foreign dress, yet, in the main, the English art of that day, in all its forms, and English fashions, held their own stoutly

as against the Spanish, French, or Italian influence. They borrowed, no doubt, but they speedily made what they borrowed their own. Who can mistake English Jacobean plate, or furniture, or jewelry for that of any other time or people? It has its own distinctive mark. And it is the same with these title-pages and frontispieces. The portraits, the architectural framing, the glimpses of house interiors, with the dresses, the furniture, and occupations of the people, as seen in the vignettes that in some cases border the titles, are all unmistakably English. This is perhaps more noticeable because, in the greater number of cases, the engravers of these plates were of foreign birth. Out of the thirty-six names represented in the catalogue, only sixteen are those of Englishmen; the rest are mostly of Dutch or German origin, and so may be said to be of kindred blood. But like the army of craftsmen in every field that swarmed into England at that time, they soon accustomed themselves to their new environment, and became as English as the English themselves.

**F** *after a title indicates that the engraving shown is a frontispiece,* **T**, *that it is a title. Where detached plates are exhibited, instead of the whole volume, an asterisk* (*) *is prefixed to the entry. In all books exhibited, there is a printed title, as well as an engraved title, unless otherwise mentioned.*

# CATALOGUE.

## Francis Barlow.

Painter and engraver, born in Lincolnshire in 1626. Engraved some of the plates for Edward Benlowes's "Theophila" (1652), and 112 designs for "Æsop's Fables" (1666). Excelled in depicting animals, and volumes of his drawings of such subjects were published in 1664, 1670, and 1671. Died in 1702.

1 Emblemata amatoria. Emblems of love. Embleme d'amore. Emblemes, d'amour. In four languages. Dedicated to the ladys by Ph. Ayres. London, 1683. **T**

Presumably by Barlow.

## Jan Barra or Bara.

Dutch engraver, born about 1574, came to England and died in London in 1634.

2 The generall historie of Virginia, New-England, and the Summer Isles. . . . By Captaine John Smith . . . London, 1624. **T**

## Thomas Cecil.

Flourished about 1630. His work is neatly executed, and consists principally of portraits and frontispieces.

3 Ovid's Metamorphosis. Englished by G. S. [i. e., George Sandys.]. London, 1626. **T**

No printed title.

4 Argalus & Parthenia. By Fra: Quarles. London, [1629?] **T**

5 Divine poemes revised, and corrected with additions. By the author Fra: Quarles. London, 1630. **T**

6 The sanctuarie of a troubled soule. By Sr. Joh. Hayward. London, 1631. [2d part 1636.] **T**

Contains portrait of the author.

7 Essayes by Sr. William Cornwallyes, the younger, Knight. Newlie corrected. London, 1632. **T**

Contains two portraits, supposed to represent the author and his father, Sir Charles. No printed title.

8 The Levites revenge, by Robert Gomersall. London. **T**

Printed title is of 2d edition, 1633.

9 Sforza by Rob. Gomersall. London. **T**

Printed title: "Poems. By Robert Gomersall. London, 1633."

10 The hierarchie of the blessed angells . . . Written by Tho: Heywood. London, 1635. **T**

No printed title.

11 Ovid's Tristia . . . Translated into English by W. S. London. 1637. **T**

No printed title.

12 *Eight bookes of the Peloponnesian warre, written by Thucydides the sonne of Olorus. Interpreted with faith and diligence immediately out of the Greeke, by Thomas Hobbes. London, 1648. **T**

## Franz Clein or Cleyn.

German artist, born about 1590 or 1600. Came to England in the reign of James I. Designed tapestry, executed decorative paintings, made designs for Virgil and for Æsop's Fables, engraved by Hollar, and etched a few plates. Died in London in 1658.

13 Lachrymæ Musarum: the tears of the muses; exprest in elegies; written by divers persons of nobility and worth, upon the death of the most hopefull, Henry Lord Hastings. . . . Collected and set forth by R. B. [i. e. Richard Brome.] London, 1650. **F**

## Thomas Cockson.

Flourished about 1590–1630. Engraved several portraits in a "neat but stiff style." Some of the plates here shown are signed Cockson, others Coxson.

14 Orlando Furioso in English heroical verse, by John Harringtõ. [London, 1591.] **T**

No printed title. It is said that the only part of this plate by Cockson is the portrait of Harrington, with the dog, at the bottom, the rest of the title, as well as the illustrations in the body of the work, being re-impressions from the plates used in an

Italian edition of the book. This title was reversed for the 3d edition (1634) of the book. (See No. 230.)

15 The Civile Wares between the Howses of Lancaster and Yorke corrected and continued by Samuel Daniel . . . London, 1609. **T**

No printed title. This plate also serves as the frontispiece of the "Whole workes of Samuel Daniel" (London, 1623.).

16 Taylor's motto. Et habeo, et careo, et curo. London, 1621. **T**

No printed title.

17 All the workes of John Taylor the water poet . . . [London], 1630.

Contains portrait of the author.

18 A continuation of Lucan's historicall poem till the death of Julius Cæsar by T. M. [i. e. Thomas May]. London, 1630. **T**

No printed title. In the 2d edition (1633) the lettering was altered.

## Thomas Cross.

Flourished about 1645–85. Was chiefly employed in producing portraits and plates for the booksellers, mostly from his own designs. "His style shows no attempt at artistic refinement, but merely an endeavor to render faithfully the lineaments of the persons or objects portrayed."

19 Steps to the temple by R. C. [i. e., Richard Crashaw. London, 1648.] **T**

20 Anthropometamorphosis: man transform'd: or, The artificiall changling . . . scripsit J. B. Cognomento Chirosophus M. D. [i. e., John Bulwer]. London, 1653. **F**

21 *Hieraspistes. A defence of the ministry and ministers of the Church of England by John Gauden, D.D. London, 1653. T

Contains full-length portraits of Charles I and the author.

### Cornelis van Dalen.

Flemish engraver, born at Antwerp about 1620. Called the "younger," to distinguish him from his father.

22 Lè horè di recreationè, or The pleasante historye of Albino and Bellama . . . by N: W: [i. e. Whiting]. London, 1637. T

### Francis Delaram.

Born 1590, died 1627. "Engraved several plates in the neat but formal style which was prevalent at that time. His portraits are his best works."

23 A preparation to the Psalter: by Geo: Wyther. T

Printed title (present here, usually missing) has imprint: London, 1619.

### John Droeshout.

Born 1596, died 1652. Presumably a brother of Martin Droeshout. Employed by booksellers in engraving portraits, frontispieces, etc.

24 *Pyrotechnia, or A discourse of artificiall fire workes for pleasure . . . By John Babington. [London], 1635. T

Contains portrait of the author.

25 Poems occasioned by a melancholy vision . . . By H. M. [i. e., Humphry Mill]. London, 1639. T

No printed title.

26 A description of an annuall world, or, Briefe meditations upon all the holy-daies in the yeere . . . By E. B. [i. e., Edward Brown]. London, 1641. **F**

27 Sacred poems, or, Briefe meditations . . . [By Edward Brown.] London, 1641. **F**

28 The history of Polindor and Flostella. With other poems: By J. H. [i. e. John Harrington]. London, 1651. **F**

29 *Truth brought to light and discovered by time, or A discourse and historicall narration of the first XIIII yeares of King James reigne. London, 1651. **T**

## Martin Droeshout.

Of Dutch descent, flourished 1620–51. Engraved some title-pages and portraits, the best known being that of Shakespeare published in the folio edition of 1623, with Ben Jonson's famous lines. "His engravings are executed in a stiff and dry manner, which, however, occasionally attains to some excellence."

30 England's Elizabeth: her life and troubles. . . By Tho: Heywood. London, 1631. **F**

31 Deaths duell, or, A consolation to the soule, against the dying life, and living death of the body . . . by the late . . . John Donne . . . London, 1632. **F**

Portrait of the author in his shroud.

32 *The essayes, or Morall, politike and militarie discourses of Lo: Michael de Montaigne . . . The third edition . . . London, 1632. **T**

## John Dunstall.

Flourished 1644–75. Published some drawing-books and engraved frontispiece portraits and other plates. "His works are etched and sometimes finished with the burin in the style of Hollar, but have no merit as engravings."

33 The poems of Horace translated into English by several persons. [London, 1666.] **T**

Facing the title is a portrait of the editor of the volume, Alex. Brome, engraved by D. Loggan.

## Renold or Renier Elstracke.

Probably of Flemish origin, born 1590 (?). Executed many portraits, notably those in Henry Holland's "Basilikologia" (1618). "His engravings are more valued for their rarity than for their artistic excellence."

34 Philomythie or philomythologie, wherein outlandish birds, beasts, and fishes, are taught to speake true English plainely. By Tho: Scot. London, 1616. **T**

No printed title.

35 *The workes of the most high and mighty prince, James, by the grace of God Kinge of Great Brittaine, France & Ireland . . . Published by James, Bishop of Winton. London, 1616. **T**

36 The workes of Lucius Annæus Seneca, newly inlarged and corrected by Thomas Lodge. London, [1620]. **T**

No printed title.

37 King Davids vow for reformation of himselfe his family, his kingdome. Delivered in twelve

sermons . . . by George Hakewill. London, 1621. T

No printed title.

38 Wither's Motto. Nec habeo, nec careo, nec curo. London, 1621.

No printed title.

39 Juvenilia. A collection of those poemes which were heretofore imprinted, and written by George Wither. London, 1626. T

No printed title. The work was first issued by John Budge in 1622, and was re-issued in 1626 by Robert Allott.

40 *Du Bartas his divine weekes and workes, with a compleate collectiō of all the other most delight-full workes translated and written by $\frac{t}{y}$ famous Philomusus, Josuah Sylvester Gent: London, 1633. T

41 *An history of the civil warres of England betweene the two howses of Lancaster and Yorke. . . . Englished by y^e^ Right Hon^ble^ Henry Earle of Monmouth . . . London, 1641. T

## William Faithorne, the elder.

Born 1616 in London, died there in May, 1691. A very prolific engraver, who excelled specially in portraits, which constitute his chief work. "Many of them are of an admirable execution, clear, brilliant, and full of color." Thomas Flatman, in a a poem in memory of his friend, says: —

"A Faithorne sculpsit is a charm can save
From dull oblivion, and a gaping grave."

(See "A descriptive catalogue of the engraved works of William Faithorne," by Louis Fagan, London, 1888.)

42 *Associatio linguarum. La ligue des langues. F

43 *Council of Trent. F

Not in Fagan's Catalogue.

44 *A geographicall description of the world. Sold by William Leake at the Crowne in Fleetstreet. T

Probably by Faithorne. Not mentioned by Fagan.

45 *Penitent murtherer. F

46 *[Portrait of King Charles I., surrounded by smaller portraits of his adherents.] Sold by Samuel Speed . . . in Fleet Streete. F

47 *Virtus unita fortior. F

48 *Lucasta . . . by Richard Lovelace. London, 1649. F

49 *The great exemplar. The life and death of the Holy Jesus. London, 1653. T

1st state, before all letters.

50 *[*Same.*]

Finished state, with full inscriptions.

51 *The academie of eloquence . . . . by Tho. Blount. London, 1654. F

52 *The compleat ambassador: or Two treaties of the intended marriage of Qu: Elizabeth of glorious memory; comprised in letters of negotiation of S^r Fra: Walsingham . . . , together with the answers of the Lord Burleigh . . . and others. Faythfully collected by . . . S^r Dudley Diggs . . . [London], 1655. T

Contains portraits of the Queen, Burleigh and Walsingham.

53 *Parallelum Olivæ nec non Olivarii serenissimi, celsissimi, potentissimiquè Angliæ, Scotiæ, Hyberniæq; Dei gratiâ protectoris etc. Studiô et expensis D. Ludovici de Gand, Domini de Brachey et de Romecour. Londini, 1656. T

54 *The reign of King Charles. An history, disposed into annals. The second edition revised, and somewhat enlarged. . . . [By Hamon L'Estrange.] London, 1656. F

Contains portrait of the king.

55 *A triumphant arch erected and consecrated to the glory of the feminine sexe, by Monsieur de Scudery. Englished by I: B. Gent. London, 1656. F

56 *The universal character, by which all the nations in the world may understand one anothers conceptions . . . by Cave Beck, M. A. London, 1657. F

57 *The works of Mr. Richard Hooker . . . , vindicating the Church of England, as truly Christian, and duly reformed: in eight books of ecclesiastical polity . . . London, 1662. F

Portrait of Hooker. Pencil note: "1st state."

58 Comedies, and tragedies. Written by Thomas Killegrew. London, 1664. F

Portrait of the author.

59 *The art how to know men. Originally written by the Sieur de la Chambre . . . Rendered into English by John Davies . . . London, 1665. F

Contains portrait of the author.

50 *Euclidis Elementa geometrica novo ordine ac methodo ferè demonstrata. Londini, 1666. T

51 *Angliæ notitia, or, The present state of England, by Edward Chamberlayne. London, 1667. F

Contains portraits of Sheldon, Charles II and Bridgman.

52 *[*Same.*] The seventh edition. London, 1673. F

53 *An essay to the advancement of musick . . . by Thomas Salmon. London, 1672. F

54 *Institutio philosophiæ. Impensis J. Martyn, Regiæ Societatis Tipographi, ad insigne Campanæ in Cæmerio D. Pauli. 1672. T

Pencil note: "1st state."

55 *[*Same.*] 1674. T

Pencil note: "2d state."

56 *Antonii le Grand Historia naturæ, variis experimentis & ratiociniis elucidata . . . London, 1673. F

57 *Saducismus triumphatus: or, Full and plain evidence concerning witches and apparitions . . . By Joseph Glanvil. London, 1681. F

58 *[*Same.*] Second part. F

59 *Two choice and useful treatises: the one Lux Orientalis; or An enquiry into the opinion of the Eastern sages concerning the præexistence of souls . . . [By Joseph Glanville]. The other, a discourse of truth by the late Reverend Dr. Trust . . . London, 1682. F

70 *A general chronological history of France . . . By the Sieur de Mezeray . . . Translated by John Bulteel. London, 1683. **F**

71 *The situation of Paradise found out: being an history of a late pilgrimage unto the Holy Land . . . London, 1683. **F**

72 *The parable of the pilgrim . . . By Symon Patrick. The sixth edition, corrected. London, 1687. **F**

73 *Epicteti enchiridion made English, in a poetical paraphrase. By Ellis Walker. London, 1692. **F**

### Richard Gaywood.

Born about 1630, died about 1711. Was a pupil of Hollar, whose style he imitated. Prolific, his work consisting mainly of portraits and frontispieces. We are told that "his best work is shown in his etchings of birds and animals after Barlow."

74 Honor redivivus or An analysis of honor and armory by Matt: Carter. London, 1655. **T**

No printed title.

75 *The annals of the Old and New Testament with the synchronismus of heathen story to the destruction of Hierusalem by the Romanes, by James Usher . . . [Édition of 1658?] **T**

76 *Natural Magick: in xx bookes by John Baptist Porta, a Neopolitane: London, 1658. **F**

### George Gifford.

Best known by his portraits, especially that of Bishop Hugh Latimer (1635).

77 The mysteries of nature and art. . . . The second edition . . . By John Bate. [London], 1635. T

In the centre of this plate appears an open space, within which the title is printed, The frontispiece portrait of the author is by Gifford, who is presumably also the engraver of the title-page. No separate printed title.

78 Vienna, wherein is storied, ȳ valorous atchievements . . . of the well-deserving . . . Kt Sr Paris of Vienna and ȳ . . . Princess the faire Vienna [by M. Mainwaring]. London, [1650]. T

## George Glover.

Engraved numerous titles, but his portraits, some of which, we are told, were engraved from the life, are considered his best works. "He used his graver in a bold and effective style."

79 Hæc homo, wherein the excellency of the creation of woman is described by way of an essaie. By W: Austin. London, 1637. T

Contains portrait of the author. Frontispiece portrait of Mrs. Mary Griffith is also by Glover.

80 The historie of life and death . . . by Francis Lo: Verulam Viscount St Alban: London, 1638. T

Contains portrait of the author.

81 Kalendarium humanae vitae. The kalender of mans life. Authore Roberto Farlæo. London, 1638. T

No printed title.

82 *The glory of their times, or The lives of ye primitive fathers . . . [By Donald Lupton] London, 1640. **T**

The plates in the body of the work are also by Glover.

83 Ovids Heroicall epistles. Englished by W. S. [i. e., Wye Saltonstall]. London, 1663. **T**

### Simon Gribelin.

Born at Blois in 1661, came to England in 1680, died in London, 18 Jan., 1733. Best known by his engravings after Raphael, Rubens, etc.; "none of his plates, however, give any adequate idea of the style of the masters from whom they are copied."

84 Miscellanea sacra: or, Poems on divine & moral subjects. Collected by N. Tate. The second edition . . . London, 1698. **F**

### H. Hertocks.

Born in the Netherlands, but practised in London during 1626–66 or later. "His portraits are his best prints, but they are more valued for their rarity than their merit."

85 *ΔΑΒΊΔΗΣ 'ÉΜΜΕΤΡΟΣ, sive Metaphrasis libri Psalmorum græcis versibus contexta. Per Jacobum Duportum. Cantabrigiæ, 1666. **T**

### William Hole or Holle.

Flourished 1600–1630. "Notable as the earliest engraver of music on copperplates" in England. Among his portraits, those of George Wither, Michael Drayton, George Chapman, John Florio, and Henry, Prince of Wales, are much admired and are notable examples of his skill in this branch of engraving.

6 Homer prince of poets. Translated according to the Greeke, in twelve bookes of his Iliads, by Geo: Chapman. London. [1610?] T

Re-engraved on a larger plate, for the "Iliads" of 1612. (See No. 88.) No printed title.

7 Coryats Crudities. . . . [London, 1611.] T

Contains portrait of the author.

8 The Iliads of Homer . . . Done according to the Greeke by Geo: Chapman. London. [1612?] T

No printed title. (See No. 86.)

9 Poly-Olbion. By Michaell Drayton. London. [1612.] T

1st edition. No printed title.

0 Britannia's pastorals, [by W. Browne], Lond: [1613]. T

No printed title.

1 The workes of Beniamin Jonson. Imprinted at London, by Will Stansby, 1616. T

1st state.

2 The workes of Beniamin Jonson. London, printed by W: Stansby, and are to be sould by Rich: Meighen. 1616. T

2d state of the preceding.

3 Poems by Michael Drayton . . . London, [1619.] T

## Wenceslaus Hollar.

Born at Prague, 13 July 1607, was brought to England by Thomas Howard, earl of Arundel, in 1637,

fled to Antwerp on the defeat of the royalists, returned in 1652 to London, and died there in poverty, 28 March, 1677. Parthey enumerates 2733 prints by him. Much of his work was etched, and executed with spirit and care.

94 *Decapla in Psalmos sive commentarius ex decem linguis, antiquis patribus, Rab: historicis et poetis. Novis typis Syr. et Arab: donatus a Joanne Viccars, anglo. Londini, 1639. T

95 Instructions for forraine travell. [By James Howell.] London, 1642. T

96 *ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ. 1649. F

97 *Diva Virgo Candida [etc.] 1650. F

98 An essay on the first book of T. Lucretius Carus De rerum natura. Interpreted and made English verse by J. Evelyn. London, 1656. F

99 The history of S^t Paul's Cathedral in London . . . By William Dugdale. London, 1658. F

Portrait of the author.

100 Golden remains of the ever memorable M^r John Hales . . . London, 1659. T

The frontispiece, a picture of Hales in his shroud, is also by Hollar.

101 Golden remains, of the ever memorable M^r John Hales of Eton College &^c London. T

Printed title has "The second impression," and date, 1673. On the printed title in ink: "Izaak Walton, given me by Mr. Pawlet. Feb. 13th,

1673." On the flyleaf, "Is. Walton 1683/4", signature of the son, to whom the elder Walton bequeathed all his books.

02 *Causes of the decay of Christian piety . . . Written by the author of The whole duty of man. London, 1667. **Vignette on printed title.**

### Frederik van Hulseen, Hulsen or Hulsius.

Dutch engraver, born at Middelburg in 1566, resided for some time in London.

03 Lucan's Pharsalia . . . Englished, by Thomas May. London, 1627. **T**

04 Lucan's Pharsalia . . . Englished by Thomas May. London, 1631. **T**

Printed title has "second edition."

### David Loggan.

Born at Danzig in 1635, settled in England, died in London in 1693 or 1700. Engraved and published "Oxonia illustrata" (1675) and "Cantabrigia illustrata," the views being executed with conscientious accuracy. "Loggan was one of the most celebrated engravers of portraits of his time, many of his engravings being done *ad vivum*."

05 A paraphrase upon the Psalms of David. By Sam. Woodford. London, 1667. **F**

### Pierre Lombart.

Born in Paris about 1620, came to England about 1640, and eventually (apparently soon after the Restoration) returned to Paris, where he died Oct. 30, 1681. Was much employed in engraving book illustrations, but his reputation rests on his portraits.

106 *The rule and exercises of holy dying, by Jer Taylor. [ London, 1650.] **F**

## William Marshall.

Probably the most prolific of the early English engravers. "Some of Marshall's plates are engraved with miniature-like delicacy and finish, and have a pleasing effect; but the majority, probably on account of the low rate of remuneration at which he was compelled to work, are coarse and unsatisfactory; the portraits in Fuller's 'Holy State' 1642 are particularly poor. From the monotony in the style of his ornaments it is concluded that Marshall worked chiefly from his own designs." His many portraits are valued on account of their scarcity and historical interest. "The title-page to Braithwait's 'Arcadian Princess,' 1635, is perhaps the best of his plates of that class." His portraits of Shakespeare, Suckling, Milton, Donne, and the Earl of Stirling, in a brilliant state, are very fine and much sought for.

107 *[Picture of Daniel Featley, D.D., in his shroud.] **F**

108 *[ Same, retouched.] **F**

Lowndes refers to a "plate of a tomb" in the 7th edition (1660) of Featley's "Dippers dipt"; if the present plate is the one referred to, it does not appear in all copies of the 7th edition, for it is missing in the one here shown. (See No. 166.)

109 *The royall oake of Brittayne. **F**

Probably by Marshall.

110 The Psalmes of King David. Translated by King James. [ Oxford, 1631.] **T** & **F**

111 *Cyrupædia or The institution and life of Cyrus King of Persians. Written in Greek

by Xenophon. Translated into English by Philêmon Holland. [London], 1632. T

12 The commonwealth of England, by Sir Tho: Smith. London, [1633]. T

13 *Saturni ephemerides, sive Tabula historico-chronologica, containing a chronological series or succession of the foure monarchyes . . . By Henry Isaacson, Londoner. London, 1633. T

14 A description of the Persian monarchy now beinge: the Orientall Indyes, Isles, & other part's of the greater Asia, and Africk', by Th: Herbert. London, [1634]. T

Printed title reads: "A relation of some yeares travaile, begunne anno 1626 . . . By T. H. Esquier."

15 *MONOTÉΣΣΑΡΟΝ. The Evangelicall harmonie . . . by Henry Garthwait. Printed at Cambridge, [1634]. T

16 The Arcadian princesse; or The triumph of Justice, by Ric: Braithwait. [London], 1635. T

17 Emblema animæ, or Morrall discourses reflecting upon humanitie. Written by John du Plesis now Cardinall of Richleu. Translated by I. M. . . . London, 1635. T

No printed title.

18 Emblemes. By Fra: Quarles. London, 1635. T

19 Emblemes. Illustrated by Geo. Wither. [London, 1635.] T

120 Essayes upon the five senses. The second edition, by Ric: Brathwait. [London, 1635.] T

The 1st edition had no engraved title.

121 *Resolves. A duple century the VI edition by Owen Felltham. With a large alphabeticall table thereunto. London, 1636. T

122 A fountaine sealed, or The dutie of the sealed to the spirite. . . . By Rich: Sibbes. [London], 1637. T

123 Poems by Michael Drayton. 1637, London. T

Contains portrait of the author. No printed title.

124 Romulus and Tarquin. First written in Italian by the Marques Virgilio Malvezzi and now taught English by H. C. L. London, 1637. T

125 Barnabæ itinerarium, or Barnabees Journall. [By Richard Braithwait. London, 1638.] F

126 *Epigrammata Thomæ Mori Angli . . . Londini, 1638. T

Contains portrait of the author. This plate was altered for the "Utopia" of 1639 (No. 127).

127 *The commonwealth of Utopia . . . written by S^r Tho: Moore. [London], 1639. T

This is the title-plate of the "Epigrammata," 1638 (No. 126), with the lettering altered.

128 Hieroglyphikes of the life of Man. Fra: Quarles. London, 1638. T

No printed title.

129 *The Holy Bible . . . Printed by Tho: Buck, and Roger Daniel, printers to the University of Cambridge. . . . London, [1638]. T

130 *New epistles by Mounseur du Balzack. Translated out of French, into English by Sr Rich: Baker. London, 1638. T

Contains portrait of Balzack.

131 *A survey of history, or, A nursery for gentry. London, 1638. T

Contains a portrait of the author, Richard Braithwait.

132 *The historie of the holy warre. By Tho. Fuller, B. D. Cambridge, [1639?] T

133 Ar't asleepe husband? A boulster lecture . . . By Philogenes Panedonius [i. e., R. Braithwait]. London, 1640. F

134 Castara [by Wm. Habington]. London, 1640. T

135 *Of the advancement and proficience of learning . . . Written in Latin by . . . Lord Francis Bacon . . . Interpreted by Gilbert Wats. Oxford, 1640. T

136 *[Portrait of Bacon, frontispiece of the preceding.]

137 Poems by Tho. Randolph. The 2d edition much enlarged. Oxford, 1640. T

Contains a portrait of the author.

138 Q: Horatius Flaccus, his Art of poetry, Englisht by Ben: Jonson. London, 1640. T

Contains portrait of Jonson.

139 Witt's recreations, selected from the finest fancies of moderne muses. . . . London, 1640. **T**

140 Witt's recreations augmented, with ingenious conceites for the wittie, and merrie medecines for the melancholie. 1641. London. **T**

The two small panels on the right are changed.

141 *The English gentleman and English gentlewoman, both in one volume couched. The 3d edition . . . By Rich: Brathwait. London, 1641. **T**

No printed title.

142 *The holy state. By Thomas Fuller. Cambridge, 1642. **T**

143 Religio Medici, [by Sir Thomas Browne.] [London], 1642. **T**

No printed title.

144 *A chronicle of the Kings of England . . . by Sr. R. Baker, Knight. London, 1643. **T**

Contains portraits of King Charles I and the author.

145 Chirologia: or, The naturall language of the hand . . . By J. B. Gent. Philochirosophus [i. e., J. Bulwer.] London, 1644. **F**

146 *Epistolæ Ho Elianæ. Familiar letters . . . by James Howel. London, 1645. **T**

Contains portrait of the author.

147 *Poems by Mr. John Milton, both English and Latin, compos'd at several times . . . London, 1645. **F**

Portrait of Milton, with a Greek inscription satirizing the engraver for representing him as of middle age.

48 Fragmenta aurea. A collection of all the incomparable peeces, written by Sir John Suckling . . . London, 1646. **F**

Portrait of Suckling, with ornamental border, and verses below.

49 The odes of Casimire. Translated by G. H. [i. e., G. Hils]. [London], 1646. **T**

50 The shepherds oracles. Written by Fran: Quarles. London, [1646]. **F**

51 *Comedies and tragedies written by Francis Beaumont and John Fletcher. Never printed before . . . London, 1647. **F**

This frontispiece portrait of Fletcher was published also in the 1679 edition of the same book.

52 ΘΕΟΛΟΓΙΑ 'ΕΚΛΕΚΤΙΚΗ. A discourse of the liberty of prophesying . . . by Jer: Taylor. London, 1647. **F**

53 Of the government and publike worship of God in the reformed churches beyond ỹ$^{e}$ seas. 1662. **F**

Same plate as the preceding, retouched and with title changed.

54 'ΕΡΟΤΟΠΑΙΓΝΙΟΝ or The cyprian academy. By Robert Baron. [London, 1648.] **T**

A portrait of the author, also by Marshall, faces the title.

55 Fons lachrymarum, or A Fountayne of teares [by John Quarles]. London, [1648]. **T**

Portrait of Quarles, by Marshall, faces engraved title.

156 Hesperides: or, The works both humane & divine of Robert Herrick. London, 1648. **F**

Contains portrait of Herrick.

157 Otia sacra. [By the Earl of Westmoreland.] London, 1648. **T**

No printed title.

158 [*Same.* Second part (beginning at p. 125).] **F**

159 Philocophus: or, The deafe and dumbe mans friend . . . by I. B. sirnamed the chirosopher. [i. e., John Bulwer] London, 1648. **F**

160 *ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ. 1649. **F**

161 Regale lectum miseriæ: or, A kingly bed of miserie . . . By John Quarles. The second edition. 1649. **F**

Probably by Marshall.

162 The royal charter granted unto kings, by God himself; and collected out of His holy word, in both Testaments. By T. B., Dr. in Divinitie [i. e., Thomas Bayly]. London, 1649. **F**

163 *The use of passions, written in French by J. F. Senault. And put into English by Henry Earle of Monmouth [London], 1649. **T**

164 The works of Publius Virgilius Maro. Translated by John Ogilby. [London], 1649. **T**

Portrait of Ogilby, by Marshall, faces engraved title.

165 The art of making devises . . . First written in French, by Henry Estienne . . . Translated into English . . . by T. B. . . . London, 1650. **F**

Frontispiece dated 1648.

166 The dippers dipt. Or, The Anabaptists duck'd and plung'd over head and ears, at a disputation in Southwark . . . The seventh edition. . . . By Daniel Featley. London, 1660. **F**

Portrait opposite frontispiece is also by Marshall. (See also Nos. 107 and 108.)

167 An antidote against melancholy: made up in pills . . . Printed by Mer. Melancholicus. London, 1661. **T**

Ascribed to Marshall. No printed title.

168 The legend of Captaine Jones. . . . London, 1671. **T**

**Matthäus Merian** the younger.

Painter and engraver. Born 1621 in Basel. In 1640 came to England, where he executed some plates. Finally settled in Frankfort, and died there in 1687.

169 ΔΕΝΔΡΟΛΟΓΙΑ. Dodona's grove, or, The vocall forrest. By I. H. Esq^r [i. e., James Howel. London], 1640. **F**

Printed title has a vignette, also by Merian.

170 *LXXX sermons preached by that learned and reverend divine John Donne D^r in Divinitie of y^e Cathedrale Church of St. Paules London. [London, 1640.] **F**

Contains portrait of Donne, ætat. 42.

**Crispin Pass** (Van de Pas or Passe, or Passæus).

Born at Armuyden, Zealand, about 1565, died about 1640 (?)

171 Herωologia Anglica, hoc est clarissimorum et doctissimorum aliquot Anglorum, qui floruerunt ab Anno Cristi M D vsq ad presentem annum MDCXX vivæ effigies, vitæ et elogia, duobus tomis Authore H. H. Anglo-Britanno [i. e., Henry Holland]. Impensis Crispini Passæi calcographi, et Jansenii bibliopolæ Arnhemiensis. [1620.] **T**

"This work contains the first regular series of English heads, several of which are done by the family of Pass," says Lowndes.

**William** (Willem) **Pass** (Van de Pas or Passe).

Son of Crispin Pass the elder, born at Cologne about 1598. In 1621 settled in London, where he died 1636 or 1637.

172 The crowne of all Homers worckes, Batrachomyomachia, or The battaile of frogs and mise . . . Translated . . . by George Chapman. London [1624?] **T**

Contains portrait of Chapman. No printed title.

173 A thankful remembrance of God's mercie by G. C. London. **T**

Printed title (of 3d edition) gives full name of author, Geo: Carleton, and date 1627.

**John Payne.**

Born about 1607 (?), died about 1650 (?) Seems to have learned his art from Simon and William

Pass. Was a skilful engraver, but idle, and died in poverty.

174 Britain's remembrancer. [By Geo. Wither. 1628.] **T**

175 The XII Aeneids of Virgil . . . ; translated into English deca-syllables, by John Vicars. 1632. **T**

No printed title.

176 The mirrour which flatters not. Dedicated to their Maiesties of Great Britaine, by Le *Sieur* de la Serre, historiographer of France. Enriched with faire *figures*. Transcrib'd English from the French, by *T. C.* And devoted to the well-disposed readers. London, 1639. **F**

177 *[ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ. 1649.] **F**

## Thomas Rawlins.

Medallist and playwright, born about 1620, died 1670. He prefixed some complimentary verses to his friend Nathaniel Richards's tragedy "Messallina," and it is highly probable that he is identical with the "T. R." and "Tho: Rawlins" who engraved the plates here shown.

178 *The union of honour, collected by James Yorke of Lincolne, blacksmith. London. [1640 or '41]. **F**

179 The tragedy of Messallina by N. Richards, London, 1640. **T**

By Rawlins? The portrait of Richards, which faces the title-page, is signed by him: "T. R. Sculp."

180 Poems, sacred and satyricall, by N. R. Gen: [i. e. Nathanael Richards. London,] 1641. **T**

By Rawlins? Portrait referred to in preceding entry is reprinted here.

181 Juvenalls Satyrs. By Sr Robert Stapylton. [London, 1647.] **T**

Portrait of Stapylton, by W. Marshall, faces engraved title.

## William Rogers.

Born in London about 1545 (?) "The first Englishman who is known to have practised copper-plate engraving." Executed many plates for books. "Worked with the burin in a neat though stiff style."

182 *[Portrait of the Earl of Cumberland.] **F**

183 *The herbal or general history of plants by John Gerard. London, 1598. **F**

Portrait of the author.

184 John Huighen van Linschoten his discours of voyages into ye Easte & West Indies . . . London, [1598]. **T**

No printed title.

## Pieter van Schuppen.

Born at Antwerp in 1623, died in Paris in 1702. "His design is correct, and he handled the burin with firmness and dexterity." Engraved portraits and historical subjects.

185 Poems, and fancies: written by . . . Margaret countesse of Newcastle. London, 1653. **F**

186 The life of the thrice noble, high and puissant Prince William Cavendishe . . . written by . . . Margaret, Duchess of Newcastle, his wife. London, 1667. **F**

Contains portrait of the author.

## William Sherwin.

Son of William Sherwin, the nonconformist divine, born about 1645, died about 1714. "Between 1670 and 1711 he engraved in the line manner a number of portraits, of which the best have considerable merit." Was one of the first workers in mezzotint, his portrait of Charles II (1669) being the first dated English plate in that manner, we are told.

187 *A chronicle of the Kings of England from the time of ye Romans government unto the death of King James . . . , by Sr Richard Baker. Where unto is now added the reign of King Charles the I. And the first thirteen years of the reign of King Charles ye II. London, 1684. **T**

Contains portraits of Charles I and the author.

## John Sturt.

Born in London, April 6, 1658; died in 1730. Pupil of Robert White, and "an excellent engraver of letters." He engraved several books altogether, text and plates, notably his Book of Common Prayer (1717).

188 Pia desideria: or, Divine addresses, in three books. Illustrated with XLVII. copper-plates. Written in Latine by Herm. Hugo. Englished by Edm. Arwaker. London, 1686. **F**

The "copper-plates" are also by Sturt.

### Frederik Hendrik van den Hove.

Born at Haarlem about 1630, lived chiefly in London. His prints consist principally of portraits.

189 The planters manuell. By Charles Cotton. London, 1675. **T**

190 The lives of the most famous English poets . . . Written by William Winstanley. London, 1687. **F**

Contains portrait of the author.

### Martin Van der Gucht.

Born at Antwerp in 1660, came early to England. Pupil of David Loggan. Worked much for the booksellers and did many portraits for Clarendon's "History." Died in Bloomsbury, Oct. 16, 1725.

191 The works of Virgil. . . . Translated into English verse by Mr. Dryden, 1697. **F**

### Robert Vaughan.

Chiefly employed on portraits and other plates for booksellers. He engraved the plates and some of the maps for Dugdale's "Warwickshire," and some very curious plates for Ashmole's "Theatrum Chemicum" (1651). A few of his portraits are interesting and valuable, notably that of Ben Jonson (about 1640). Died about 1667.

192 Virgil's Georgicks. Englished by Tho: May Esq. Lo: 1628. **T**

No printed title. One of the earliest specimens of his work, and very crude.

193 *The English gentleman . . . By Richard Brathwait. London, 1630. **F**

The large figure in the centre is supposed to be a portrait of the author.

194 *The life and raigne of King Edward the Sixt. Written by Sr John Hayward Kt. London, 1630. T

Contains portrait of the king. No printed title.

195 The rule and exercises of holy living. By Jer. Taylor. London, 1650. T

196 *[*Same.* 1654.] T

197 Olor iscanus. Select poems and translations by Hen: Vaughan. [London, 1651.] T

198 * Philosophicall elements of government and civill society. Written in Latine by Tho: Hobbes. And now translated into English. [London], 1651. F

Contains portrait of the author. 1st state, before the words "Religion," "Dominion," and "Liberty," describing the figures, and with "Ro. Vaughan sculp." below, on the right.

199 *Philosophicall rudiments concerning government and civill society. By Thomas Hobbes. [London, 1651.] F

2d state of the preceding, with title altered as above, the words "Religion," "Dominion," and "Liberty" inserted, and "Ro: Vaughan sculp." in centre below.

200 The Psalmes of David, from the new translation of the Bible turned into meter [by Henry King, Bishop of Chichester]. London, 1651. T

201 *A survey of the Signorie of Venice . . . by James Howell. London, 1651. F

202 Nature's paradox: or, The innocent impostor. A pleasant Polonian history: originally in-

tituled Iphigenes. Compiled in the French tongue by . . . J. P. Camus . . . and now Englished by Major Wright. London, 1652. **F**

203 Abel redivivus, or, The dead yet speaking, by T. Fuller and other eminent divines. 1654. **T**

Printed title has imprint: London, 1651 (!)

204 *La fida pastora. Comœdia pastoralis. Autore FF. Anglo-Britanno. Londini, 1658. **F**

R. Fanshawe's translation of Fletcher's "Faithfull shepherdess."

205 The honest ghost, or, A voice from the vault. [By R. Braithwait] London, 1658. **F**

The second part, "An age for apes," also has a frontispiece by Vaughan.

## Robert White.

Born in London in 1645, died at Bloomsbury in 1704. Pupil of David Loggan. "He was much employed in drawing portraits with black lead upon vellum, and in engraving plates from them. . . . Few artists have left more English portraits than Robert White." Many of his portraits are well drawn and delicately engraved.

206 *The history of the Reformation of the Church of England. [By Peter Heylin.] The second part. [London.] **T**

Contains full-length portraits of King Henry VIII and Cranmer.

207 *ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ. [1685.] **F**

## Anonymous.

208 England's heroical epistles . . . by Michael Drayton. Newly corrected and amended. London. **F**

209 *The epitome of all the lives of the French kings, from Pharamondys first to the now regning Lewis the 13. Contaynening all there chefest actions. London. **T**

210 *The manner of dissecting the pestilentiall body. Printed for Nath: Crouch at the Rose and Crowne in Exchang Ally. **T**

211 *A new way of curing the gout. And observations and practices relateing to women in travel etc. Sold by Moses Pitt at ŷ Angel in S^t^ Paul's Church yard. **T**

212 *Observations upon Cæsars Comentaries. By Clement Edmundes. London. **T**

Contains portrait of Henry, Prince of Wales.

213 The optick glasse of humors; or, The touchstone of a golden temperature . . , by T. W. Master of Artes, [i. e., Thomas Walkington]. Oxford. **T** and **F**

No printed title.

214 *The pourtraicture of the learned M^r^ William Camden: alias Clarentius. **F**

215 *The Quakers synod. **F**

216 *Synodicon in Gallia reformata. **F**

217 *Zootomia, or A morall anatomy of the living by the dead, in observations, essayes, &c. **F**

218 Compendiosa totius anatomiæ delineatio ære exarata: per Thomam Geminum. Londini, 1559. T

No printed title. In the first edition (1545) the engraved title bears the arms of Henry VIII. In the 2d edition (1552) the arms are replaced by the portrait of Edward VI, which is in turn superseded by the portrait of Queen Elizabeth in the present edition. This is supposed to be the first title engraved on metal in England.

219 The scourge of folly. [By Sir John Davies.] London, [about 1612]. T

No printed title.

220 Homer's Odysses. Translated according to ye Greeke. By Geo: Chapman. London, [1612?] T

221 *The theatre of the empire of Great Britaine . . . By John Speed. London, 1614. T

222 *Of the lawes of ecclesiastical politie, eight bookes by Richard Hooker. London, 1617. T

223 *The imperiall history. . . . By Ed: Grymestone. London, 1623. T

224 ΓΥΝΑΙΚΕΙΟΝ: or, Nine bookes of various history . . . Written by Thom: Heywoode. London, 1624. T

No printed title.

225 *A replie to Jesuit Fishers Answere to certain questions propoũded by his most gratious Ma:tie King James. By Francis White. . . . London, 1624. T

226 *Resolves. A duple century of y^e 3d edition. By Owen Felltham . . . London, 1628. **T**

227 Poems by Michael Drayton. Newly corrected & augmented. London, [1630]. **T**

No printed title.

228 S^t Peters complainte, Mary Magdal. teares. W^th other workes of the author, R. S. [i. e., Robert Southwell] London, 1630. **T**

No printed title.

229 Roxana tragœdia. A plagiarij unguibus vindicata, aucta, & agnita ab authore Gulielmo Alabastro. Londini, 1632. **F**

At the bottom there is a small representation of a stage, noted here, because the one pictured in Kirkman's "Wits" (No. 259 in this catalogue) is generally referred to as the earliest.

230 *Orlando Furioso in English heroical verse. By S^r John Harington. Now thirdly revised and amended. . . . London, 1634. **T**

Reversed copy of Cockson's plate for the 1st edition, 1591. (See No. 14.)

231 *Annales, or, The history of the most renowned and victorious Princesse Elizabeth, late Queen of England . . . Written in Latin by . . . William Camden. Translated into English by R. N. . . . The third edition. London, 1635. **T**

232 Odes of Horace . . . The 3d edition. Selected, translated, reviewed and enlarged with many more by S^r T. H. [i. e., Hawkins.] 1635. London. **T**

233 *The history of the moderne Protestant divines. London, 1637. **T**

Below in ink: "faithfully translated out of Latine by D. Lupton."

234 Lychnocausia sive Moralia facum emblemata. Lights morall emblems. Authore Roberto Farlæo. [London], 1638. **T**

235 A nights search . . . by Hum: Mill. London, 1640. **T**

236 The two Lancashire lovers: or The excellent history of Philocles and Doriclea. London, [1640]. **T**

Printed title has "By Musæus Palatinus" [i. e., R. Braithwait].

237 *Ariana in two parts. Translated out of French and presented to my Lo: Chamberlin. The second edition. [London], 1641. **T**

238 The life of Merlin, sirnamed Ambrosius . . . [By Thomas Heywood.] London, 1641. **F**

239 *Militarie discipline; or, The young artillery man. The fourth edition . . . By William Barriffe. London, 1643. **F**

Portrait of the author.

240 The Psalmes of David in 4 languages and in 4 parts set to ỹ tunes of our Church. By W. S. [i. e., W. Slatyer. London], 1643. **T**

No printed title.

241 ΔΕΝΔΡΟΛΟΓΙΑ. Dodona's grove, or The vocall forest. The third edition . . . By James Howell. Cambridge, 1645. **F**

242 *A fountaine of teares . . . By John Featley. Amsterdam, 1646. F

243 *Mercurius rusticus. The countrys complaint. Recounting the sad events of this unparraleld warr. F

Frontispiece of "Angliæ ruina" [by Bruno Ryves], 1646. Copied by Faithorne in the 1685 edition of this work.

244 Salmacis, Lyrian & Sylvia, Forsaken Lydia, the Rape of Helen, a comment thereon, with severall other poems and translations. By Edward Sherburne. London, 1651. F

245 *Præcepta doctrinæ logicæ, ethicæ, physicæ, metaphysicæ, sphericæq; brevibus tabellis compacta: una cum quæstionibus physicæ controversis à M. Joanne Stierio. Editio quarta. Londini, [1652]. T

246 Argalus and Parthenia. Written by Fra. Quarles . . . London, 1656. F

247 *The modern assurancer, or The clarks directory, containing the practick part of the law, in the exact formes and draughts of all manner of presidents. Printed for H: Twyford, & N: Brooks, 1658. T

248 *The new world of English words, or A generall dictionary . . . , by E. P. [i. e., Edward Phillips. London], 1658. T

249 America painted to the life. . . . Publisht by Ferdinando Gorges . . . London, 1659. F

250 *Joan Oweni Oxoniensis Epigrammatum libri xii. Londini, 1659. **T**

Contains portrait of the author.

251 The rump, or A collection of songs and ballads, made upon those who would be a parliament, and were but the rump of an House of Commons, five times dissolv'd. London, 1660. **F**

252 [*Same.*] An exact collection of y^e^ choicest poems & songs relating to the late times, & continued by the most eminent witts, from A^o^ 1639 to 1661. [London, 1662.] **F** and **T**

The frontispiece is the same as that appearing in the edition of 1660, and is not by the engraver of the title.

253 Troades. A tragedie written in Latine by Lannæus Seneca, translated into English by S. P. [i. e., Samuel Pordage. London], 1660. **T**

254 *A compleat collection of farewell sermons preached by London and countrie ministers August 17th 1662 . . . London, 1663. **F**

A series of small portraits forming a border for the lettering.

255 *A sermon preached before His Majesty on Good-Friday at Whitehall, March 24. 166$\frac{4}{5}$. By J. Dolben. London, 1665. **Vignette on printed title.**

A coat of arms.

256 The counter-scuffle. Whereunto is added The counter-rat. Written by R. S. London, 1667. **T**

257 *Cosmographie . . . by Peter Heylyn . . . The 6th edition . . . London, 1670. T

258 The art of short-writing according to tachygraphy, first composed by Tho: Shelton. . . . [London, 1671?] F

Contains portrait of Shelton.

259 The wits, or, Sport upon sport, in select pieces of drollery, digested scenes by way of dialogue . . . [by Francis Kirkman]. London, 1672. F

Frontispiece, it is said, represents the stage of the Red Bull Theatre. It is generally referred to as the earliest representation of the kind, but a much earlier one will be found under No. 229 in this catalogue.

260 Maximum in minimo, or Mr Jeremiah Richs Pens dexterity compleated . . . by Samuel Botley . . . London, [1674?] T

The book contains a full-page portrait of Botley, signed "W. Dolle. f.", and one of Rich, which according to the catalogue of the Addington sale (1886) is by Cross (1659).

261 The compleat gamester . . . [by Charles Cotton]. London, 1674. F

262 Fragmenta carceris: or The Kings-Bench scuffle; with the humors of the common-side. . . . By Samuel Speed. London, 1675. T

263 The art of making love: or, Rules for the conduct of ladies and gallants in their amours. London, 1676. F

264 *The workes of Homer. Engl: by T: Hobbes. London, 1677. T

Contains portrait of Hobbes.

265 A sacred poem, wherein the birth, miracles, death, resurrection, and ascension of the most holy Jesus are delineated. . . . By James Chamberlayne. London, 1680. T

On printed title, name is spelled "Chamberlaine."

266 Self-conflict: or, The powerful motions between the flesh & spirit. Represented in the person and upon the occasion of Joseph, when by Potiphar's wife he was enticed to adultery. A divine poem, written originally in Low-Dutch, by Jacob Catts . . .; and from thence translated. London, 1680. F

267 *Concilium Nicænum. London, 1683. F

268 The Grecian story: being an historical poem, in five books. To which is annex'd The grove . . . By J. H. [i. e., John Harrington.] London, 1684. F

269 *A discourse upon the Pharisee and the Publican by John Bunyan. 1685. F

Contains portrait of Bunyan.

270 *The life of Christ. An heroic poem. In ten books with sixty copper plates. [By Samuel Wesley.] London, [1693]. T

271 *The snake in the grass, or Satan transform'd to an angel of light. [By Charles Leslie. London, 1696.] F

# EXHIBITION OF ENGLISH LITERARY PORTRAITS

GROLIER CLUB

29 EAST THIRTY-SECOND STREET

NOV. 4-19-1898

## INTRODUCTION.

The present exhibition of English Literary Portraits differs very widely, in the character of the prints, from the exhibition of the Portraits of English Writers held in December, 1891. The scope of the exhibition of 1891 included all the prominent writers from Chaucer to Dr. Samuel Johnson, and the prints necessarily, in most cases, such as were originally engraved for frontispieces and book illustrations, and were small in size. Very many of them were shown with the books of which they formed a part.

The plan of the present exhibition is to show chiefly the portraits of those authors that were engraved in larger size and issued separately as prints. The absence, therefore, of many favorite authors from the list must be generally set down to the fact that large portraits of them do not exist. An attempt has been made to collect as many old mezzo-

tint engravings as has been possible; and it is believed that the many fine examples of this style of engraving will amply repay the careful study of all print-lovers who visit this exhibition. The committee is pleased to be able to show original paintings of Alexander Pope and John Bunyan.

The fact that the present exhibition was determined upon only at a late date must be the excuse for many shortcomings and for any omissions that may be noticed.

# ENGRAVINGS.

1 **Joseph Addison, 1672–1719.**

Mezzotint, by J. Faber, after Kneller.

Chaloner Smith, page 382.

2 **The Same Personage.**

Mezzotint, by J. Simon, after M. Dahl.

C. S., 2.

3 **Addison, Prior, Pope, Congreve.**

Mezzotinted on one plate, by J. Simon, after Kneller.

C. S., page 1085. *First state.*

4 **Mark Akenside, 1721–1770.**

Mezzotint, by E. Fisher, after Kneller.

C. S., 1.

A

5 **Thomas Arnold, 1795–1842.**
Mezzotint, by H. Cousins, after T. Phillips.
Proof before the title.

6 **Francis Bacon, 1561–1626.**
Engraved in line, by William Marshall.

7 **The Same Personage.**
Engraved in line, supposedly by Passe.

8 **Richard Baxter, 1615–1691.**
Mezzotint, by J. Spilsbury.
Painter not known.
C. S., 4.

9 **Beaumont, Fletcher, Milton, Cowley.**
Mezzotinted on one plate, by J. Simon.
C. S., 55. *First state.*

10 **Edward Benlowes, 1613–1686.**
Engraved in line, by Barlow.
Frontispiece to "Theophila."

10a **Lady Blessington, 1789–1849.**
(An English Lady).
Mezzotint, by S. W. Reynolds, after Sir Thomas Lawrence.
Proof with open letters.

**Robert Bloomfield, 1766–1823.**
Mezzotint, by John Young, after J. Rising.
C. S., 7. With open letters.

**James Boswell, 1740–1795.**
Mezzotint, by J. Jones, after Reynolds.
C. S., 8.

**Sir Thomas Browne, 1663–1704.**
Original engraving in line, by R. White.

**George Buchanan, 1506–1582.**
Engraved in line, by W. Houbraken.
*First state.*

**John Bulwer, flourished 1654.**
Engraved in line, by W. Faithorne.
Proof before any letters.

**The Same Personage.**
Print.

**John Bunyan, 1628–1688.**
Mezzotint, by R. Houston, after Sadleir.
C. S., 18. *Only state.*

**The Same Personage.**
Engraved in line, by J. Sturt.

19 **Edmund Burke, 1729–1797.**
Mezzotint, by H. Kingsbury.
C. S., 3. *Only state.*

20 **The Same Personage.**
Mezzotint, by J. Ward, from a bust by J. Hickey.
C. S., 6. Proof, open letters.

21 **The Same Personage.**
Mezzotint, by J. Watson, after Sir Joshua Reynolds.
C. S., 20. *First state.*

22 **Bishop Gilbert Burnet, 1643–1715.**
Mezzotint, by J. Smith, after Riley.
C. S., 29.

23 **The Same Personage.**
Rare contemporary mezzotint. Artist not known.
Not described by Chaloner Smith.

24 **Robert Burns, 1759–1796.**
Mezzotint, by Wm. Walker and Samuel Cousins, after a painting by Alexander Nasmyth.
Private plate. Early proof.

5 **The Same Personage.**

Engraved in line, by J. Horsburgh, after P. Taylor.

Proof before the title.

6 **Samuel Butler, 1612–1680.**

Mezzotint by P. Van Somer, after Zoust.

C. S., page 1650. *First state*, before the verses.

7 **The Same Personage.**

Mezzotint, "A Brown Execudit," after Lely.

C. S., 111.

8 **Lord Byron, 1788–1824.**

Engraved in line, by Robert Graves, after Thomas Phillips.

9 **The Same Personage.**

Mezzotint, by T. Lupton, after T. Phillips.

Proof before the title. Presentation proof to Samuel Cousins.

30 **Thomas Campbell, 1777–1844.**

Mezzotint, by S. H. Cousins, after Lawrence.

Proof before any letters.

31 **Thomas Carlyle, 1795–1881.**

Mezzotint, by Richard Josey, after Whistler.

*First state.*

32 **William Cartwright, 1611–1643.**
Engraved in line, by P. Lombart.

33 **Susannah Centlivre, 1667–1723.**
Mezzotint, by P. Pelham, after D. Fermin.
C. S., 6.

34 **George Chapman, 1557–1634.**
Engraved in line, by Wm. Hole.

35 **Thomas Chatterton, 1752–1770.**
Engraved in stipple. Engraver not known.

36 **Geoffrey Chaucer, 1340 ?–1400.**
Engraved in line, by J. Houbraken.
*First state.*

37 **Colley Cibber, 1671–1757.**
Mezzotint, by Edward Fisher, after Vanloo.
C. S., 9.

38 **Samuel Taylor Coleridge, 1772–1834.**
Mezzotint, by S. Cousins, after Washington Allston.
*First state,* before the title. Private plate.

39 **George Colman, the Younger, 1762–1836.**
Mezzotint, by Thomas Lupton, after Jackson.
Proof, open letters.

0 **William Congreve, 1670–1729.**
Mezzotint, by J. Smith, after Kneller.
C. S., 54.

1 **Abraham Cowley, 1618–1667.**
Engraved in line, by W. Faithorne.
Fagan, page 30. *First state.*

2 **William Cowper, 1731–1800.**
Engraved in line, by W. Blake, after a drawing by Romney.
Open letters.

3 **The Same Personage.**
Engraved in line, by F. Bartolozzi, after Lawrence.
Proof, open letters.

4 **Sir William Davenant, 1606–1668.**
Engraved in line by W. Faithorne, after Greenhill.
Fagan, page 32. *Only state.*

5 **Daniel De Foe, 1663–1731.**
Engraved in line, by M. Vandergucht.

6 **The Same Personage.**
Engraved in line, by W. Sherwin.

47 **Charles Dibdin, 1745–1814.**
Mezzotint, by J. Young, after Thos. Phillips.
C. S., 17. *First state.*

48 **Rev. Thomas Frognall Dibdin, 1775–1847.**
Engraved in stipple, by Henry Meyer, after Edridge.
Proof, open letters.

49 **Charles Dickens, 1812–1870.**
Lithograph, by Hanhart, after Baugniet.

50 **John Donne, 1573–1631.**
Engraved in line, by M. Droeshout.

51 **The Same Personage.**
Engraved in line, by P. Lombart.

52 **Michael Drayton, 1563–1631.**
Engraved in line, by W. Hole.

53 **William Drummond, 1585–1649.**
Engraved in line, by R. Gaywood.

54 **The Same Personage.**
Mezzotint, by J. Finlayson, after Jansen.
C. S., 5. *First state,* before the inscription.

55 **John Dryden, 1631–1700.**
Engraved in line, by G. Edelinck, after Kneller.

56 **Dryden, Garth, Vanbrugh, Steele.**
Mezzotint, by J. Simon, on one plate.
C. S., 55. *First state.*

57 **William Dugdale, 1605–1686.**
Engraved in line, by W. Hollar.
Early proof.

58 **John Evelyn, 1620–1705.**
Drawn and engraved in line, by F. Bartolozzi.

59 **The Same Personage.**
Original engraving in line, by R. Nanteuil.

60 **John Fletcher, 1579-1625.**
Engraved in line, by William Marshall.

61 **Benjamin Franklin, 1706–1790.**
Mezzotint, by E. Fisher, after M. Chamberlin.
C. S., 19.

62 **The Same Personage.**
Mezzotint, by J. McArdell, after Benj. Wilson.
C. S., 73.

63 **The Same Personage.**
Painted and mezzotinted by Edward Savage.

64 **The Same Personage.**
Mezzotint, by J. M. Wille, after C. N. Cochin.

65 **Thomas Fuller, 1608–1661.**
Engraved in line, by David Loggan.

66 **Sir Samuel Garth, ?–1718.**
Mezzotint, by J. Faber, after Kneller.
C. S., 381. *Only state.*

67 **John Gay, 1688–1732.**
Mezzotint, by F. Kyte, after Aikman.
C. S., 2. *First state*, before any letters.

68 **The Same Personage.**
Mezzotint, by W. Smith, after Zincke.
C. S., 1. *First state.* Scratched letters.

68a **The Same Plate.**
*Second state*, with printed title.

69 **William Godwin, 1756–1836.**
Mezzotint, by G. Dawe, after J. Northcote.
C. S., 4. *First state.*

) **Oliver Goldsmith, 1728–1774.**

Mezzotint, by Marchi, after Reynolds.

C. S., 7. *First state.* Proof before any letters.

1 **Mrs. Mary Ann Granville (Mrs. Delany), 1700–1788.**

Mezzotint, by J. Faber, after R. Phillips.

C. S., 167.

2 **Thomas Gray, 1716–1771.**

Engraved in line, by A. Pollard, after Benjamin Wilson.

3 **James Harrington, 1611–1677.**

Mezzotint, by Marchi. Painter unknown.

C. S., 8.

4 **Reginald Heber, 1783–1826.**

Mezzotint, by Woolnoth, after Phillips.

Early trial proof.

5 **James Hogg, 1770–1835.**

Engraved in line, by W. T. Fry, after Nicholson.

6 **James Howell, 1594–1666.**

Engraved in line, by Mellan and Bosse.

*First state*, with the landscape.

77 **The Same Personage.**
Engraved in line, by Mellan and Bosse.
*Second state*, with the coat of arms.

78 **David Hume, 1711–1776.**
Engraved in line, by A. Smith, after A. Ramsey.
Proof.

79 **Henry Howard, Earl of Surrey.**
Born, 1517; executed, 1547.
Engraved in line, by W. Hollar.
*First state.*

80 **Washington Irving, 1783–1859.**
Mezzotint, by Charles Turner, after G. S. Newton.
Proof before any letters.

81 **Lord Francis Jeffrey, 1773–1850.**
Mezzotint, by Wm. Walker, after Raeburn.
Proof before the title.

82 **Ben Jonson, 1574–1637.**
Engraved in line, by W. Elder.

83 **Dr. Samuel Johnson, 1709–1784.**
Mezzotint, by J. Watson, after Reynolds.
C. S., 82. *First state.*

84 **The Same Personage.**
Mezzotint, by G. Zobel, after Reynolds.
*First state.*

5 **The Same Personage.**

Mezzotint, by W. Doughty, after Reynolds.

C. S., 2. *First state.*

5 **The Same Personage.**

In his traveling dress, as described in Boswell's tour.

Drawn from the life and engraved in line by T. Trotter.

7 **Ann Killigrew, 1660–1685.**

Mezzotint, by A. Blooteling, after Ann Killigrew.

Plate not described by Smith.

7a **Thomas Killigrew, 1611–1682.**

Engraved in line, by W. Faithorne, after W. Shepperd.

Fagan, page 45. *Second state.*

7b **The Same Personage.**

Engraved in line, by W. Hollar.

Parthey, No. 487.

8 **The Same Personage.**

Mezzotint, by J. Vandervaart, after Wissing.

C. S., 4. *First state.*

9 **Nathaniel Lee, the Mad Poet, 1653–1692.**

Mezzotint, by J. Watts, after Dobson.

C. S., 5. Open letters.

90 **John Locke, 1632–1704.**
Mezzotint, by J. Smith, after Kneller.
C. S., 157. *Second state.*

91 **Catherine Macauley, 1733–1791.**
Mezzotint, by J. Spilsbury, after Reynolds.
C. S., 29. *Only state.*

92 **Andrew Marvell, 1621–1678.**
Line engraving, by an unknown artist.

93 **The Same Personage.**
Drawn and etched by J. B. Cipriani.

94 **John Milton, 1608–1674.**
Engraved in line, by William Faithorne.

95 **The Same Personage.**
Engraved in line, by J. Houbraken.

96 **The Same Personage.**
Original engraving in line, by William Marshall.

97 **Charles Montague, 1661–1715.**
Mezzotint, by J. Smith, after Kneller.
C. S., 185.

**Sir Thomas More, 1480–1535.**
Engraved in line, by B. Moncornet.

**Thomas Moore, 1779–1852.**
Engraved in line, by W. H. Watt, after G. S. Newton.
Proof before the title.

**Arthur Murphy, 1727–1805.**
Mezzotint, by W. Ward, after Dance.
C. S., 63. *First state,* before any letters.

**Thomas Otway, 1651–1685.**
Mezzotint, by an unknown artist, after Sir Peter Lely.
C. S., page 1668. Before "and Son" in inscription.

**Thomas Paine, 1737–1809.**
Engraved in line, by W. Sharp, after Romney.
Baker, 61. *Only state.*

**Thomas Percy, 1728–1811.**
Mezzotint, by Dickinson, after Reynolds.
C. S., 60.

**Catherine Philips, 1631–1664.**
(The Matchless Orinda.)
Engraved in line, by W. Faithorne.
Fagan, page 54. *Only state.*

104 **Alexander Pope, 1688–1744.**
Mezzotint, by J. Faber, after Kneller.
C. S., 293. *First state.*

105 **The Same Personage.**
Engraved in line, by G. Vertue.

106 **The Same Personage.**
Mezzotint, by J. Simon, after Dahl.
C. S., 125. *First state.*

107 **The Same Personage.**
Mezzotint, by J. Smith, after Kneller.
C. S., 203.

108 **The Same Personage.**
Engraved in line, by J. Stow, after A. Pond.

109 **Matthew Prior, 1664–1721.**
Mezzotint, by J. Simon, after Richardson.
C. S., 127.

110 **The Same Personage.**
Engraved in line, by G. Vertue, after La Rolle.

111 **Allan Ramsay, 1685–1758.**
Mezzotint, by G. White, after W. Aikman.
C. S., 36. *Second state.*

12 **The Same Personage.**
Engraved in line, by D. Allan, after Allan Ramsey.

13 **The Same Personage.**
Original engraving in line, by R. Cooper.

14 **Samuel Richardson, 1689–1761.**
Mezzotint, by McArdell, after J. Highmore.
C. S., 152.

15 **The Same Personage.**
Mezzotint, by James McArdell, after J. Highmore.
C. S., 153.

16 **John, Earl of Rochester, 1648–1680.**
Engraved in line, by R. White, after Sir Peter Lely.

17 **The Same Personage.**
Mezzotint, by J. Beckett, after G. W. Vois.
Not described by Smith.

18 **Nicholas Rowe, 1673–1718.**
Mezzotint, by J. Faber, Senior.
C. S., 61. *Early state*, not described by Smith.

119 **Sir Walter Scott, 1771–1832.**

Mezzotint, by T. Lupton, after Graham Lindsay.

120 **The Same Personage.**

Engraved in line, by John H. Robinson, after Sir Thomas Lawrence.

Proof before the title.

121 **The Same Personage.**

Engraved in stipple and mezzotint, by A. G. Campbell, after J. W. Gordon.

122 **The Same Personage.**

Engraved in stipple, by Wm. Walker, after Sir Henry Raeburn.

Proof, open letters.

123 **Thomas Shadwell, 1640–1692.**

Mezzotint, by W. Faithorne, Jr., after Kerseboom.

C. S., 36. *First state.*

124 **William Shakespeare, 1564–1616.**

Drawn and engraved in line, by Martin Droeshout.

From the fourth folio.

14a **The Same Personage.**
Engraved in line, by William Marshall.

15 **The Same Personage.**
Mezzotint, by J. Simon, after Zonst.
C. S., 133. *First state.*

16 **The Same Personage.**
Mezzotint, by C. Turner, from an old painting.

17 **The Same Personage.**
Mezzotint, by Samuel Cousins, after the Chandos portrait.
Director's proof.

18 **The Same Personage.**
Engraved in line, by J. Houbraken.

19 **William Shakespeare, Ben Jonson, John Milton, Samuel Butler.**
Mezzotinted on one plate, by F. Kyte.
C. S., page 795.

30 **Percy Bysshe Shelley, 1792–1822.**
Engraved in line, by C. W. Sharpe, after Miss Curran.

31 **Richard Brinsley Sheridan, 1751–1816.**
Engraved in line, by John Hall, after Reynolds.

132 **James Shirley, 1594–1666.**
Engraved in line, by R. Gaywood, after J. Phenik.

133 **Maria Sidney, Countess of Pembroke, 1555?–1621.**
Original engraving in line, by J. de Courbes.

134 **Sir Philip Sidney, 1554–1586.**
Original engraving in line, by R. Elstracke.

135 **Sir Philip Sidney, 1554–1586.**
Engraved in line, by Vertue, after a drawing by Isaac Oliver.

136 **Algernon Sidney, 1617–1683.**
Clair-obscure, by J. B. Jackson.

137 **James Smith, 1775–1839.**
Mezzotint, by Samuel Cousins, after James Lonsdale.
Proof, open letters.

138 **Thomas Southerne, 1659–1746.**
Mezzotint, by J. Simon, after James Worsdale.
C. S., 138.

139 **Robert Southey, 1774–1843.**
Mezzotint, by H. Dawe, after Samuel Lane.
Proof before the title.

140 **Sir Robert Stapleton, ?–1669.**
Engraved in line, by W. Marshall.

141 **Sir Richard Steele, 1671–1729.**
Mezzotint, by J. Faber, after Kneller.
C. S., page 381. *Only state.*

142 **The Same Personage.**
Mezzotint, by J. Smith, after Richardson.
C. S., 244. *Second state.*

143 **Laurence Sterne, 1713–1768.**
Mezzotint, by E. Fisher, after Sir J. Reynolds.
C. S., 56. *First state*, before the plate was cut.

144 **Lord Stirling, 1580–1640.**
Engraved in line, by W. Marshall.

145 **John Stow, 1525–1605.**
Engraved in line, by G. Vertue, from his monument in the Church of St. Andrew, London.

146 **Sir John Suckling, 1609–1641.**
Engraved in line by William Marshall.

147 **Jonathan Swift, 1677–1745.**
Mezzotint, by Van Haecken, after Markham.
C. S., 16.

148 **The Same Personage.**
Engraved in line by P. Fourdrinier, after C. Jarvis.

149 **William Makepeace Thackeray, 1811–1863.**
Engraved in stipple and roulette, by Francis Holl, after a drawing by Samuel Lawrence.
Proof.

150 **James Thomson, 1700–1748.**
" Decorated and engraved by Js. Basire, 1761."

151 **The Same Personage.**
Engraved in line, by J. Basire.
Proof before the title.

152 **John Horne Tooke, 1736–1812.**
Mezzotint, by W. Ward, after J. R. Smith.
C. S., 84. *First state*, before any letters.

2a **Rev. Augustus M. Toplady, 1740–1778.**
Original mezzotint, by J. R. Smith.
C. S., page 164. *Only state.*

3 **James Ussher, 1580–1656.**
Engraved in line, by P. Landry.
*First state*, before engraver's name.

4 **Edmond Waller, 1605–1687.**
Engraved in line, by George Vertue, after Kneller.

5 **Horace Walpole, 1717–1797.**
Mezzotint, by J. McArdell, after Sir Joshua Reynolds.
C. S., 186.

6 **George Wither, 1588–1667.**
Original engraving in line, by John Payne.

6a **Izaak Walton, 1593–1683.**
Mezzotint, by S. Arlent Edwards, after E. Tuskipp.
Only 25 printed. No. 1.

7 **William Wordsworth, 1770–1850.**
Engraved in line, by Thomas Landseer, after a drawing by Haydon.

158 **William Wycherley, 1640–1715.**
Mezzotint. Artist not known.
Not described by Chaloner Smith.

159 **The Same Personage.**
Mezzotint, by J. Smith, after Sir P. Lely.
C. S., 284.

160 **A Literary Party at Sir Joshua Reynolds's.**
Engraved in stipple, by D. George Thompson, after a painting by E. Doyle.
Proof, open letters.

161 **The Mitre Tavern. (Johnson, Boswell, and Goldsmith.)**
Engraved by R. B. Parkes (line and mezzotint), after Eyre Crowe.

## PAINTINGS.

**Portrait of John Bunyan, 1628–1688.**
Painted by John Riley (1646–1691).

**Portrait of Alexander Pope, 1688–1744.**
Pastel, by William Hoare of Bath (1706–1792).

# CATALOGUE OF DECORATED EARLY ENGLISH BOOKBINDINGS

EXHIBITED AT

THE GROLIER CLUB

1899

29 EAST THIRTY-SECOND STREET

NEW-YORK

THE DE VINNE PRESS
IMPRIMATUR

## PREFATORY NOTE.

In the absence of precise data relative to the external decoration of books by English binders prior to the middle of the XVIIIth century, it has been thought desirable to gather this group with the view of assisting by comparison to a wider knowledge of the subject. Decorative bookbinding of English workmanship prior to 1700 is of infinitely rarer occurrence than contemporary specimens from continental Europe, and the history of the craft has yet to be written.

It will be interesting to note the group of books printed in Oxford, and their uniform excellence of decoration.

# CATALOGUE.

**Arrianus.** Basileae 1533.

4°, brown calf, gilt back, scroll ornamentation on the sides, with stamped corners, and in the centre the "Bear and Ragged Staff" device of Robert Dudley, Earl of Leicester.

Less than six of Leicester's books have been found bearing his device as above.

**Aristotle.** Parisiis 1554.

4°, brown calf, gilt back, sides richly decorated, the centres bearing an escutcheon in black and white, with the device of Robert Dudley, Earl of Leicester, impressed in silver; the corners are finished with heavy stamps, and the intervening spaces with trefoil ornaments.

**Peter Martyr.** Most learned and fruitfull Commentaries. London 1568.

fo., calf, King James the First's copy, with his arms on the sides.

4 **Turberville (George).** Booke of Faulconrie. London 1575.

4°, purple velvet, with figure of a falcon and rose, and corner ornaments all in silver.

5 **Plato.** Opera. Parisiis 1578.

fo. (three volumes), red morocco, gilt back, lace panel on the sides within a wide border of similar character.

6 **Austrasiae Reges et Duces Epigrammatis, per Nicolaum Clementem.** Coloniae 1591.

4°, calf, with the arms of Charles I (when Prince of Wales) impressed on the side covers.

7 **Spenser (Edmund).** The Faerie Queene and Colin Clouts. London 1595–6.

3 vols. in 1, 4°, calf, gilt back, side corners, with the initials J. E. (John Evelyn) repeated in the back panels and elaborated in the centre of each cover.

8 **Natali.** Evangelicae Historiae Imagines. Antwerpiae 1596.

fo., gilt back, sides elaborately tooled ("pointillé") in mosaic compartments.

9 **A Godlie Forme of Household Government.** London 1598.

8°, calf, gilt back, sides decorated with large block ornaments filled in with acorns, embossed gilt edges.

**Camden (Wm.).** Britannia.
London 1600.

The dedication copy to Queen Elizabeth.

4°, olive morocco, gilt back, with the Royal Lion and fleur-de-lis in the panels, side corners, the arms of Queen Elizabeth in the centre, guarded by four falcons, the mark of Anne Boleyn.

**Caesar's Dialogue.** London 1601.

8°, vellum, gilt sides, with the arms of Queen Elizabeth, said to be her copy.

**Book of Common Prayer and Holy Bible.**
London 1607.

fo., embroidered on tapestry with colored silks and threads of gold and silver, the design representing the Garden of Eden with figures of animals, etc., and the Temptation.

**Pindari.** Carmina. Gr. et Lat.
Oxford 1607.

fo., red morocco, doubled with red morocco and lavishly tooled with thistle, acorn, and other ornaments, gilt and marbled edges.

**Book of Psalms.** London 1619.

12°, covered with needlework, colored and silver threads, on a red ground.

15 **Croy (François de).** The three Conformities, etc. London 1620.

8°, russia, gilt back, block corners and centre on the sides, filled in with stars.

16 **Godly Observations.** Manuscript circa 1620.

12°, silk, embroidered in colors, with gold and silver threads, depicting flowers, insects, and a composite lamb-squirrel.

17 **White (Francis).** A Replie to Jesuit Fishers. London 1624.

fo., brown morocco — dedicated to James II — with massive panel on the sides bordered with leaf ornaments, and the arms of the King in the centre.

18 **Smith (Capt. John).** The Generall Historie of Virginia. London 1624.

fo., brown morocco, sides heavily tooled in gold, the centre panel pointed with the triple plumes of the Prince of Wales and enclosing the Royal arms.

19 **Booke of Psalms.** London 1627.

12°, tapestry cover, with floral embroidery in colors on green ground.

20 **New Testament.** Cambridge 1628.

12°, needlework binding in gold, silver and colored silk threads.

**Book of Psalms.** London 1630.

12°, embroidered in colors on a ground of white corded silk.

**Hayward (Sir John).** Sanctuarie of a troubled Soule. London 1631.

12°, brown morocco, back and sides tooled and inlaid in compartments, with painted and gilt edges.

**Herbert (George).** The Temple. Cambridge [1631].

12°, olive morocco, tooled on back and sides, with acorn and other ornaments.

**Fletcher, Jr. (Giles).** Christs Victorie. Cambridge 1632.

4°, red morocco, back and sides richly tooled.

**New Testament and Psalter.** London 1633.

12°, embroidered in colored and silver threads on white silk, with rose centre and corners, by the Nuns of Little Gidding.

**King Arthur.** History of. London 1634.

4°, russia, rich gilt back (pointillé), gilt sides, with circle and corner ornaments by Walther.

**Holy Bible and Psalms.** London 1635–6.

12°, white silk, embroidered with ornaments, the Tudor rose being prominent. Presumably executed by the Nuns of Little Gidding or Mrs. Mary Ferrar.

28 **Quarles (Francis).** Argalus and Parthenia and Divine Fancies. London 1636.

4°, blue morocco, gilt back, side panel with the initials M. C., embossed gilt edges.

29 **Sandys (George).** Paraphrase upon the Divine Poems. London 1638.

fo., brown morocco, back and sides covered with fleur-de-lis. Presentation copy to James, Duke of York, afterwards King James II.

30 **Sandys (George).** Ovid's Metamorphosis Englished. London 1640.

fo., red morocco, with the monogram and crest of Thomas Killegrew on the back, and his arms on the sides.

31 **Book of Psalms.** London 1640.

12°, embroidered with silver wire on red velvet, with clasps of silver.

32 **Herbert (George).** The Temple. Cambridge 1641.

8°, morocco, back and sides elaborately tooled.

33 **Book of Common Prayer and Bible.** London 1642–6–8.

8°, embroidered in colors on white satin by the Nuns of Little Gidding. The design shows Abraham's Sacrifice and other biblical subjects, together with beasts, birds and flowers.

4 **Quarles (Francis).** Divine Poems.
London 1642 [3].

8°, blue morocco, back and sides lavishly tooled, diamond centre in oblong panel.

5 **Quarles (Francis).** Divine Poems.
London 1642.

8°, olive morocco inlaid with red, and gold tooled.

6 **Whole Booke of Psalms.** London 1643.

12°, silk, with a floral design embroidered in colors, with threads of gold.

7 **Suckling (Sir John).** Fragmenta Aurea.
London 1646.

8°, red morocco, gilt back, sides elaborately tooled, with a border of rare excellence, introducing figures of birds.

8 **Cowley (Abraham).** The Mistresse.
London 1647.

8°, morocco, gilt back, sides richly tooled, with the initials E. P.

9 **Guarini (Baptista).** The Faithful Shepherd.
London 1647.

This is the copy mentioned by Lowndes, and internal evidence fixes its ownership by Charles I.

4°, blue morocco, gilt back, and on the sides the arms and cipher of King Charles I.

40 **Charles I.** The Pourtraicture of his Sacred Majestie. [London] 1649.

8°, blue morocco, back and sides richly tooled, and a crown with the initials C. R. (Carolus Rex) on both covers.

41 **Charles I.** The Pourtraicture of his sacred Majestie. [London?] 1649.

One of the presentation copies from Charles II prior to the assertion of rights. Oct. 31, 1649.

8°, black morocco, gilt back, with the initials C. R. on the sides, surmounted by a crown, supplemented with the figure of a skull, and fleur-de-lis ornaments at corners of panel.

42 **The New Week's Preparation.** London n.d.

12°, green morocco, sides richly tooled within and around a mosaic centre ornament.

43 **Note Book.** Circa 1650.

12°, embroidered cover, in tent stitch, with silver threads and colored figures of "Justice," surrounded with flowers, fruits and insects.

44 **Davenant (Sir William).** Gondibert. London 1651.

8°, blue morocco, back and sides elaborately tooled.

45 **Benlowes (Edward).** Theophila. London 1652.

fo., green morocco, the arms of the author on both sides and the corners ornamented.

46 **Robertson (Wm.).** A Gate or Door to the Holy Tongue opened in English.
London 1653.

8°, blue morocco, gilt back and side border.

47 **The Gentleman's Calling.** London 1660.

8°, blue morocco inlaid with brown, a plain example of "cottage" binding.

48 **New Testament.** Cambridge 1662.

12°, blue morocco, richly tooled and fastened by silver clasps.

49 **Book of Common Prayer.** London 1662.

fo., red morocco, gilt back, double panel on the sides. The C. C. of Charles II, between laurel branches, and crowned, occur in all the panels of the back, and the side corners are similarly treated.
This text was known as "the Sealed Book" of Charles II.

50 **Wenlock (John).** The Humble Declaration of.
London 1662.

4°, calf, gilt back, with the initials C. R. (Carolus Rex) and the arms of Charles II of England on both covers.

51 **Ellis (John).** S. Austin Imitated.
London 1662.

4°, black morocco, with the arms of Charles II on the sides.

52 **Philips (Katherine).** Poems. London 1667.

fo., red morocco, gilt back, rich panel on the sides, with tulip and other floral ornaments in colors.

53 **Paymaster's Account Book in MS.** Royal Navy. 1673–4.

fo., blue morocco, sides covered with rich ornamentation in gold and mosaic compartments, relieved by light sprays of flowers, by Samuel Mearne.

54 **Botley (Samuel).** Jeremiah Rich's Pens Dexterity Completed. London [1674].

8°, blue morocco, sides richly tooled, and heavily inlaid with red and brown morocco.

55 **The Government of the Tongue.** Oxford 1675.

8°, blue morocco, back and sides covered with gold tooling in compartments, with painted ornaments.

56 **The Art of Contentment.** Oxford 1675.

8°, blue morocco, covered with "pointillé" tooling in compartments, with painted ornaments.

57 **The Government of the Tongue.** Oxford 1675.

8°, blue morocco, covered with an elaborate design in compartments (scroll and "pointillé"), with flower and leaf ornaments.

**The Art of Contentment.** Oxford 1675.

8°, blue morocco, rich design in "pointillé" on the sides in compartments, with ornaments painted in red and gray.

**The Ladies Calling.** Oxford 1676.

8°, blue morocco, sides richly and skilfully tooled, and interspersed with falcons' heads.

**Glanvill (Joseph).** Seasonable Reflections. London 1676.

8°, blue morocco, gilt back, sides skilfully decorated with leaf sprays, flowers and birds.

**Burnet (Gilbert).** Memoirs of the Dukes of Hamilton. London 1677.

Large-paper copy.

fo., red morocco, gilt back, elaborate panel on the sides worked in "pointillé."

**Meadowe (Philip).** A Narrative of the Principal Actions occurring in the Wars betwixt Sweden and Denmark. London 1677.

12°, red morocco, covered with gilt tooling, introducing various insects in the central frame.

**La Liturgie.** Londres 1678.

12°, red morocco, rich "pointillé" tooling, with mosaic tablets.

64 **The Lively Oracles, &c.** Oxford 1678.

8°, black morocco, gilt back, sides finished in gold and mosaic.

65 **Book of Common Prayer.** Oxford 1679.

8°, red morocco, covered with gold tooling, and compartments in blue and red mosaic on the sides.

66 **Cowley (Abraham).** Works of. London 1680.

fo., blue morocco, gilt back, rich double panel and border on the sides, with tulip and other ornaments.

67 **Holy Bible.** Oxford 1680.

fo., red morocco, completely covered with an elaborate design in gold and mosaic exhibiting the essential features of a pattern known as "cottage," the invention of Samuel Mearne. The crowned initials of William III are interpolated on back and sides, and the Royal arms are painted on the edges.

68 **Cowley (Abraham).** Works. London 1681.

fo., red morocco, covered with gold tooling and mosaic compartments. The ornaments used comprise the thistle, rose, tulip, crescent, star and flower vases, and the Bunbury crest has been added to the top back panel.

69 **Dugdale's Ensigns of Honour.** Oxford 1682.

Small 8°, russia, gilt sides, with acorn ornaments and crest, a demi-falcon.

**Horneck (Anthony).** The Great Law of Consideration. London 1682.

8°, red morocco, back and sides elaborately tooled in compartments, with colored ornaments.

**Ovid.** Elegies. London 1683.

8°, red morocco, gilt back, intricate tooling on the sides, painted ornaments.

2 **Denham (Sir John).** Poems and Translations. London 1684.

8°, blue morocco, richly tooled on back and sides.

3 **The Whole Duty of Man.** London 1684.

8°, blue morocco, back and sides covered with a floral and scroll design of unusual excellence, with painted ornaments.

4 **Bates (William).** The Danger of Prosperity. London 1685.

8°, red morocco, blue mosaic compartments, richly tooled, with floral, leaf and scroll ornaments.

5 **Brady (Robert).** Complete History of England. London 1685.

The dedication copy to James II, printed on large paper. fo., red morocco, rich gilt back in compartments, and a panel on each side with the arms of James II.

76 **Statutes of the Order of the Garter.** The Hamilton MS. copy. Circa 1685.

4°, blue morocco, ornamental panel on the sides, with repetitions of the crown and interlaced C. C. of King Charles II.

77 **Display of Tyranny.** London 1689.

8°, red morocco, with the figure of Britannia (or Victory) impressed on back and sides.

This is one of the bindings executed for Thomas Hollis. The decoration is scarcely appropriate, but his selection of emblematic ornaments, though perhaps carefully conceived, suffered the abuse of irrelevance in the hands of the binder. See also the specimen No. **127**.

78 **The Common-Wealths-Man Unmasqu'd.** London 1694.

12°, blue morocco, gilt back and sides, with crown ornaments and the monogram of William III, to whom the book is dedicated.

79 **Bacon (Lord).** Letters of. London 1702.

4°, red morocco, double panel on the sides.

80 **Works of the Learned and Pious Author of The Whole Duty of Man.** Oxford 1704.

fo., red morocco, gilt back, with acorn ornaments, sides divided into four panels, with centre ornament and grape-vine border, the panels floreated and the figures of a stag and hound introduced.

31 **Brodrick (Thomas).** Historia Sacra. London 1705.

8°, blue morocco, richly tooled in compartments, introducing acorn, rose, thistle and tulip ornaments.

32 **Sherlock (W.).** Scriptural Proofs. London 1706.

8°, red morocco. Queen Anne's copy, with her monogram and crown in the corners of panelled sides delicately tooled.

33 **Settle (Elkanah).** Carmen Irenicum. The Union of the Imperial Crowns of Great Britain. London 1707.

fo., blue morocco, gilt sides, with central ornament of weird conception, including combination plants of roses and thistles, a crown, the pendant of the Order of St. Esprit, the motto of the Order of the Garter, etc., etc.

34 **Grew (Nehemiah).** Meanes of a most ample encrease of the Wealth and Strength of England. 1707–8.

8°, blue morocco, gilt back, sides tooled in a pattern known as "cottage," by Elliot and Chapman.

35 **Novum Testamentum.** Oxonii 1707.

fo., red morocco, sides in nine compartments covered with delicate tooling, introducing the thistle, tulip and other floral ornaments with leaf sprays.

86 **Rowe (Nicholas).** The Royal Convert. London 1708.

4°, red morocco. The dedication copy to Charles, Lord Halifax, with his arms on the sides.

87 **Statutes relating to High Treason.** London 1709.

12°, blue morocco, gilt back and sides, with the arms of Queen Anne on both covers.

88 **Rider's British Merlin.** London 1710.

12°, red morocco, back and sides covered with gilt tooling, metal clasps.

89 **Butler (Lilly).** Faith and Practice of True Christians. London 1711.

8°, blue morocco, gilt sides, with the crowned cipher of Queen Anne on both covers.

90 **Bedford (Arthur).** The Great Abuse of Musick. London 1711.

8°, blue morocco, sides elaborately tooled in gold, heightened with color, in the pattern known as "cottage." A fine example.

91 **Butler (Samuel).** Posthumous Works. London 1715.

12°, red morocco, sides tooled in reduplicated compartments.

2 **Spenser (Edmund).** Works of.
London 1715.

12°, red morocco, crest in back panel, gilt sides.

3 **Mackqueen (John).** British Valour.
London 1715.

8°, back and sides richly tooled, double centre panel, being the presentation copy to Sarah, Duchess of Marlborough, from the author.

4 **Book of Common Prayer.** Oxford 1716.

8°, blue morocco, back and sides richly tooled.

5 **Psalms of David.** London 1716.

12°, red morocco, covered with gold tooling, arms on both covers.

6 **Book of Common Prayer.** London 1717.

8°, red morocco, gilt back and sides.

7 **Book of Common Prayer.** London 1717.

8°, red morocco, gilt back and sides, centre ornament with falcons, wide border.

8 **Cibber (Colley).** The Non-Juror.
London 1718.

The dedication copy to George I, printed on large and thick paper.

8°, red morocco, richly tooled, with the arms of George I on both covers.

99 **Ovid.** Metamorphoses. London 1720.

12° (two volumes), red morocco, covered with gold tooling, in compartments, embracing the caduceus of Mercury, harp, etc.

100 **Prior (Matthew).** Poems. London 1721.

12°, red morocco, richly tooled side border and centre ornament.

101 **Dennis (John).** Original Letters. London 1721.

8°, red morocco, side panels with centre-piece, and cherub corner ornaments.

102 **Reasonableness and Usefulness of the Catholic Religion.** London 1722.

8°, green morocco, back and sides covered with a rich floral design.

103 **The Whole Duty of Man.** London 1724.

8°, red morocco, elaborately tooled on back and sides for "Elizabeth Nicholas, 1725."

104 **Lely (Richard).** Poems and Translations. London 1727.

8°, red morocco, crown ornament in the back panels, side border and elaborate centre with the initials of the author.

105 **Freebairn.** L'Eloge d'Ecosse.
Edinbourg 1727.

8°, black morocco, covered with rich tooling, with large compartment in "pointillé."

106 **Declaration of the Faith and Order in the Congregational Churches in England, etc.**
London 1729.

8°, red morocco, sides richly tooled in the "cottage" pattern.

107 **Waller (Edmund).** Works. London 1729.

4°, red morocco, sides decorated with flamboyant border, and ornaments including figures of Britannia, a beehive, archer, falcon, harp, lion and unicorn, etc. The liberty pole and cap are collateral evidence, together with his book-plate, that this copy was owned by John Wilkes.

108 **Horace.** Opera. *Pine.* London 1733.

8° (two vols.), red morocco, gilt and inlaid back, with interlaced C.C. and a wide border on the sides, by Johnson.

109 **Parnell's Poems.** Dublin 1735.

8°, red morocco, gilt back, side border, with the device of Trinity College, Dublin, on both covers.

110 **Hamilton (William).** Book-Keeping New Modelled. Edinburgh 1735.

4°, red morocco. The dedication copy to James, Duke of Hamilton, with back and sides richly tooled.

111 **Theobald (Lewis).** The Fatal Secret. London 1735.

12°, red morocco, gilt back, sides tooled with radiating centre and corners, crown and triple plume ornaments.

112 **Shaftesbury (Earl of).** Characteristics. London 1737.

8° (three volumes), red morocco, diamond centre panel on the sides within a border introducing figures of birds, etc.

113 **Faerni (Gabrielis).** Fabulæ Centum. Londini 1743.

4°, blue morocco, sides inlaid with red and citron morocco (crude but ambitious), and richly tooled. Arms in the centre and corners.

114 **Moore (Francis).** A Voyage to Georgia. London 1744.

8°, red morocco, side borders.

115 **Moore (Edward).** Fables for the Female Sex. London 1744.

8°, red morocco, gilt back, the sides decorated with a triumphal arch in gold and mosaic, with figures of Fame, wreaths of laurel, dove and olive branch, and falcons.

116 **Virgilius.** Opera. Dublin 1745.

8°, red morocco, gilt back, side border with crown and falcon ornaments, diamond centre with lozenge of white morocco.

117 **Hervey (James).** Meditations among the Tombs. London 1746.

8°, red morocco, gilt back, side border, and centre-piece with crown finials.

118 **Order of the Garter.** Statutes of. MS. with revisions to 1749.

4°, blue morocco, side panel with crown, falcon and thistle ornaments, and the arms of George II in the centre.

119 **Ames (Joseph).** Typographical Antiquities. London 1749.

4°, red morocco, rich gilt back and sides, with border and centre ornament.

120 **Pocket Diary.** Circa 1750.

12°, red morocco, covered with floral ornaments and insects, silver bosses.

121 **The Ladies Diary.** London 1751.

8°, blue morocco, with flap and metal catch, floreated ornaments on back and sides, "cottage" pattern.

122 **Home (John).** Douglas: a Tragedy. London 1757.

8° (Garrick's copy), red morocco, wide border on the sides.

123 **Holy Bible.** Edinburgh 1757.

12° (two volumes), black morocco, heavily tooled on back and sides, with cornucopia and other ornaments.

124 **Walpole (Horace).** Royal and Noble Authors of England. London 1759.

8° (Horace Walpole's own copy), red morocco, gilt back, thistle border on the sides.

125 **Ovid's Metamorphoses.** London 1760.

8°, red morocco, skilfully tooled on back and sides with thistle, acorn, and other ornaments.

126 **Ovid's Metamorphoses.** London 1760.

8°, red morocco, gilt back, thistle border on the sides.

127 **Toland's Life of Milton.** London 1761.

8°, red morocco, with the emblematic tools adopted by Thos. Hollis.

Thomas Hollis, 1720–1774, the great-nephew of Thomas Hollis, the benefactor of Harvard College, and a supposed republican, selected a number of emblematic tools wherewith to have his horde of books decorated. In some instances the union of book and emblem may be conceded as appropriate, but not infrequently the connection veils a motive not visible to posterity.

128 **Pembroke (Lord).** Method of Breaking Horses. London 1761.

8°, green morocco, gilt back and sides.

129 **Prayer and Thanksgiving.**
Form of: for putting an End to the late bloody and expensive War. London 1763.

4°, red morocco, gilt back, side border and rich centre panel.

130 **Holy Bible.** *Baskerville.* Cambridge 1763.

fo., red morocco, rich side border, radiating centre and corners inlaid in blue morocco, dove and olive branch and cherubim ornaments.

131 **Churchill (Charles).** Poems.
London 1763–5.

4° (two volumes), red morocco, gilt back, side border.

132 **Lives of the Earls and Dukes of Devonshire.** London 1764.

8°, blue morocco, side borders, with lion, crown and falcon figures introduced. Horace Walpole's copy.

133 **Hannay's Miscellanies.** London 1765.

8°, red morocco, emblematically tooled.

134 **Lockhart-Boswell.** Disputatio Juridica.
Edinburgh 1766.

4°, red morocco, covered with heavy tooling of a most barbaric character, in unrelated parts.

135 **Anderson (James).** Constitutions of Free and Accepted Masons. London 1767.

4°, red morocco, back and sides covered with gilt tooling, birds, flowers, and other ornaments, doubled with green morocco, wide floral border, by Robt. Black. A variation of the "cottage" pattern.

136 **Fenelon.** Adventures of Telemachus. London 1768.

4°, red morocco, gilt back, rich side border with vases of flowers, by Baumgarten.

137 **Hogarth (William).** Works: Moralized by Trusler. London 1768.

8°, red morocco, back and sides heavily tooled with flamboyant ornaments and curious irrelevant figures, including an oriental Robinson Crusoe, birds, etc., etc.

138 **Ogilvie (John).** Poems. London 1769.

8° (two volumes), red morocco, gilt back, wide border on the sides, with thistle ornaments, etc.

139 **Book of Common Prayer.** Oxford 1772.

12°, green morocco, red morocco back with arabesques, sides richly tooled with floral, insect and other ornaments, blue centre within a red morocco panel. A variation of the "cottage" pattern.

140 **Psalms of David.** London 1773.

8°, green morocco, gilt back, side border.

141 **Novum Testamentum.** Londini 1773.

18°, red morocco, gilt back, "cottage" design on the sides elaborated with floral ornaments.

142 **Wood (Robert).** Essay on the Original Genius and Writings of Homer.
London 1775.

4°, green morocco (presentation copy from the author's widow to Horace Walpole), back and sides richly tooled with brackets and floral festoons, and Walpole's arms on both covers. Elmsly the bookseller had orders to bind this volume "in the most elegant manner."

143 **Bible in Miniature.** London 1780.

64°, red morocco, gilt back and sides, with an inlaid centre on each cover, with the Christian monogram I. H. S.

144 **Sterne (Laurence).** Sentimental Journey.
London 1790.

8°, red morocco, back and sides exquisitely tooled after the manner of Roger Payne.

145 **Common Prayer and Psalms.**
Paris 1791.

12°, calf, gilt back, with Etruscan panel on the sides, and painted edges, by Edwards of Halifax.

146 **Fabian (Robert).** Chronicle. London 1559.

fo., olive morocco, gilt back, with crest and arms, side border and centre panel, also introducing the crest and arms, but executed with "blind" tools, by Roger Payne.

147 **Folengo (Theophilo).** Chaos del tri per uno. Vinegia 1527.

4°, citron morocco, rich back and side border by Roger Payne, doubled with citron morocco, with border and interior panel.

148 **Matthaei de Cracovia.** Tractatus Racionis. s. l. et a.

4°, olive morocco, side panel and corners in small tools, by Roger Payne, attested by his original bill.

149 **Plinii.** Epistolae. Neapoli 1476.

fo., olive morocco, gilt back, side border, and centre panel with rich corners, by Roger Payne.

150 **Apollonius Rhodius.** Argonauticon. Florentiae 1496.

4°, green morocco, gilt back, floral ornaments on the sides, by Roger Payne.

151 **Cary (John).** New Itinerary. London 1798.

8°, red morocco, back and sides richly tooled, by Roger Payne, with initial E (Princess Elizabeth?) in the centre.

52 **Livii.** Historiarum.
*Elzevir.* Amsterdam 1678.

12°, red morocco, with a beautiful inside border, by Roger Payne.

53 **Chapelain.** La Pucelle. [Holland] 1656.

12°, olive morocco, rich gilt back and sides, executed with small tools, in the characteristic manner of Roger Payne, whose original bill for the work accompanies the volume.

54 **Corneille (Pierre).** Chef d'Œuvres.
Oxford 1746.

8° (large paper), blue morocco, rich floreated back, gilt sides, by Roger Payne, with his original bill.

55 **Terentius.** Comoediae. Edinburgi 1758.

12° (large paper), red morocco, rich gilt back and side corners, by Roger Payne.

56 **Owen (John).** Epigrammata. Parisiis 1794.

12° (large paper), green morocco, rich gilt back, side border, harp ornaments in the corners, by Roger Payne, with his original bill for the binding.

57 **Walpole (Horace).** The Mysterious Mother. Strawberry-Hill 1768.

8°, citron morocco, rich gilt back and sides, by Roger Payne.

158 **Household Book of the Earl of Northumberland.** London 1770.

8°, red morocco, gilt tooled, by Roger Payne, with his bill for the same.

159 **Sallust.** Opera. Londini 1789.

8°, red morocco, rich gilt back and side corners, by Roger Payne.

160 **Anacreon.** Parmae 1791.

4°, red straight-grain morocco, gilt back, sides decorated with a grape-vine wreath of exquisite design and workmanship, with elaborate corners, by Roger Payne. A superb example, of rare design and excellence.

161 **Holy Bible.** Edinburgh 1715.

8°, blue morocco, rich gilt back, side panel and border. This famous specimen of Roger Payne's workmanship, executed for his namesake, Thomas Payne, the bookseller, is best described in the binder's own language according to the original bill enclosed: "finished in the Richest & most elegant Taste, Richer & more exact than any Book that I ever bound."

162 **Naturalists' Pocket Book.** London 1796.

12°, red morocco, finished in gold and mosaic in compartments, with a case uniformly decorated.

# Sketch of the Life of Charles Balthazar Julien Fevret de Saint-Mémin

Issued to accompany an Exhibition of his Engraved Portraits at the Grolier Club, March 9–25, 1899

# SAINT-MÉMIN.

THE remarkable collection of portraits here introduced has a twofold interest: it represents a noteworthy portion of the life-work of a talented and industrious man, and forms a highly interesting pictorial record of notable figures in the early history of our republic.

Charles Balthazar Julien Fevret de Saint-Mémin lived a long and honorable life, a dozen years of which sufficed for the production of about 800 of these "medallion portraits," in which the lineaments of so many distinguished Americans have been traced and preserved for posterity. Born at Dijon, March 12, 1770,—as the son of Benigne Charles Fevret de Saint-Mémin, counsellor in the Parliament of Dijon, and Victoire-Marie de Notmans, a St. Domingan creole of remarkable beauty,—he was pre-

pared for the military profession. On April 1, 1784, he entered the military school in Paris, which he left on May 8th of the following year, receiving the grade of ensign on April 27, 1788. His predilection for art soon asserted itself, as did also his aptitude for the mechanical arts, and he busied himself much with drawing, painting, watchmaking, the making of models and similar ingenious practices,— all diversions then, but soon to become a valuable resource. Then came the Revolution, and in 1790 he went to Switzerland, whither his parents and sisters followed him. When the "Army of the Princes" was formed, he served in it as second-lieutenant of infantry, and eventually was awarded the cross of honor as a lieutenant-colonel. On the disbanding of the army he returned to his family at Fribourg, Switzerland, where he practised carving and gilding.

And now came the turning-point in his career. In March, 1793, his father and he set out for St. Domingo, in order to save the mother's extensive estates from sequestration. Reaching New York by a circuitous route, they were apprised of the unfortunate state of affairs in St. Domingo, and finding the product of the cultivation of a little garden insufficient to eke out their failing resources, Saint-Mémin began turning his talents to account. A friend describes his first efforts

thus: "The Messrs. de Saint-Mémin . . . came to live with us in a charming house . . . which overlooked the city. They enjoyed a superb view, which extended on one side over the whole harbor. Charmed with the beauty of the landscape, M. de Saint-Mémin made an accurate drawing of it. At that time there was no other extant; we suggested the idea of engraving and circulating it. I introduced him myself to the public library, in order that he might obtain from an Encyclopedia a knowledge of the first principles of engraving. He made himself a perfect master of it."

Some views of New York and other engravings were produced by our newly fledged artist, who then prepared to introduce in this country a style of engraved portraits in profile which had been very popular in Paris (invented by Chrétien in 1786, we are told). Ph. Guignard, in his address at the Academy of Dijon (1853),[1] says:

"To construct the physionotrace[2] by which the portrait was to be drawn; the pantograph

[1] Published in translation in "The St.-Mémin collection of portraits; consisting of seven hundred and sixty medallion portraits, principally of distinguished Americans, photographed by J. Gurney and Son, of New York . . . New York, published by Elias Dexter, 1862."

[2] This instrument served to produce a profile in outline, which was then filled in,—with crayon on paper; with the engraving tools on the copper-plate.

by which the portrait was to be reduced to the right proportion; these were not for him the most embarrassing parts of the subject: it was for him much more difficult to make the little roulettes necessary for engraving upon copper the reduced drawings. Having little else than the Encyclopedia to guide him,[1] M. de Saint-Mémin triumphed over all obstacles. Eventually making the roulettes by the aid of a machine of his own invention, he perfected the manner and surpassed the models which he proposed to imitate.

"Another compatriot, M. de Valdenuit, joined him in the beginning of his enterprise, . . . and the first portraits engraved by M. de Saint-Mémin were inscribed with the names of both. . . .

"A portrait, the size of life, in black crayon upon tinted paper, framed, the copper-plate and one dozen proofs were, together, furnished for thirty-three dollars.

"That which at first required two weeks to accomplish, could afterward be completed in three days, so greatly had M. de Saint-Mémin been able to abridge the labor by ingenious inventions."

The artist preserved two sets of impressions

[1] According to Guignard, Saint-Mémin seems to have acquired most of his information from the oft-mentioned "Encyclopedia."

of these portraits, writing the name of the subject over each; one set is in the Corcoran Gallery, Washington, the other is exhibited here. It is an interesting series of heads which he has left for us: characteristic types of the Americans who worked and lived in the days when the republic was young; who helped to develop it and build it up. Many classes and professions are represented in the list of those who sat to him: presidents, statesmen, judges, lawyers, military and naval officers, physicians, clergymen, merchants, bankers, artists, editors, apothecaries, planters among them.

Various localities were the scene of his activity. Beginning with New York, in deference to local interest, we have among his subjects: Chancellor Robert R. Livingston; De Witt Clinton and his wife; Stephen Van Rensselaer, LL. D. (major-general, lieutenant-governor, and M. C.); Pierre Van Cortlandt, M. C.; Archibald Bruce, M. D.; Nicholas De Peyster, Jr., and Daniel Ludlow, merchants; John Navarre Macomb; Wm. Bache, lawyer; Killaen K. van Rensselaer; Miss Eliza Livingston (daughter of Judge Brockholst Livingston); Mrs. Livingston, *née* Sarah Johnson (wife of Philip P. Livingston); and Schuyler Livingston and his wife Eliza. Turning to the other States, we find names such as those of Paul Revere, Josiah Quincy, and

Timothy Pickering, of Massachusetts; Major-General Henry Dearborn, of New Hampshire; Theodore Sedgwick, of Connecticut; Oliver Hazard Perry, of Rhode Island; Elias Boudinot, LL. D., Aaron Burr and his daughter Theodosia, and Capt. James Lawrence, of New Jersey; A. J. Dallas, Benjamin Rush (the noted physician), C. W. Peale (the artist), and Wm. Y. Birch (bookseller), of Pennsylvania; Charles Carroll of Carrollton, Commodore Stephen Decatur, George Washington Parke Custis, and Gen. James Wilkinson, of Maryland; George Washington, Thomas Jefferson, James Madison, Wm. Henry Harrison, Chief Justice John Marshall, Bushrod Washington, Henry Lee, Meriwether Lewis, and William Wirt, of Virginia.

These are some of the more noted names among those prominent in political, professional or social life, whom our artist portrayed. To these are added a number of Frenchmen, Talleyrand and the famous engineer Marc Isambard Brunel among them.

In 1798 Mme. de Saint-Mémin and one of her daughters came to America, and the family removed to Burlington, near Philadelphia, where the ladies established a boarding-school, and where, in the same year, Saint-Mémin, we are told, executed the last portrait of Washington taken from life. His engraved portraits of Washing-

ton, by the way, were executed in a much smaller size than usual, and it is stated that they were used in mourning-rings and breastpins after Washington's death. Saint-Mémin, in the exercise of his profession, visited successively Baltimore, Annapolis, Washington and Richmond, and found time also to execute some landscape views, including a panorama of Niagara Falls. A camera obscura, constructed by himself, aided him in such work.

Napoleon's measures in favor of emigrants took him to Paris in 1810. When he returned to America in 1812, he found his sight too much impaired to continue engraving, and took up oil-painting. Finally, in 1815, he returned, with his mother and sister, definitively to France; and so great was his joy that he is said to have broken his physionotrace, as though to blot out all remembrance of his troubles. On the 27th of July, 1817, he was appointed director of the Museum of Dijon, for which position he was, by his tastes and knowledge, well fitted.

Various ingenious inventions emanated from his busy brain in the succeeding years,—a "perspective pantograph" (which, from horizontal and vertical projections, produced elevations in perspective), a canvas-stretching device, movable models, etc.

The appreciation of his compatriots was shown

by his election to various learned societies, and the Minister of the Interior, who removed him in 1848, found it expedient to rescind his order in the following year.

Saint-Mémin is described as modest, "sweet in disposition, and very reflective; he possessed an extraordinary aptitude for all the sciences, a manipulation remarkable, and a perseverance beyond question." He had a fondness for mathematics, and his natural taste for precision accounts for the exact finish in his work. In 1852, on the 23d of June, he died at the age of 82, the last male descendant of a noble family, of whom P. Oudin said: "There was always that particular glory common to the Fevrets, of seeming to be born for the ornament of letters and the good of their country."

F. Weitenkampf.

# CATALOGUE

OF A

# COLLECTION OF ENGRAVED AND OTHER PORTRAITS OF

# LINCOLN

EXHIBITED AT

THE GROLIER CLUB

NEW YORK

Twenty-nine East Thirty-second Street

Saturday, April 8th, to Saturday, April 22d

1899

THE DE VINNE PRESS

# INTRODUCTION.

## By Charles Henry Hart.

THIS catalogue is the first attempt to make a systematic record of the engraved portraits of Abraham Lincoln, sixteenth President of the United States; and never before, as far as can be ascertained, has a special exhibition of them been undertaken. The catalogue and exhibition therefore are not only interesting, but they are important; for while completeness is not claimed for either, they will undoubtedly serve to stimulate interest in the subject and lead to the unearthing of portraits of Lincoln hitherto unknown. Such is universally the result of a first essay in any new field of investigation, which, at best, can only be regarded as a tentative effort, and therefore is entitled to the consideration due to all pioneer work, commendation for what has

been done and forbearance for that which unconsciously has been left undone.

Mr. Lincoln came to the forefront comparatively so late in life, when the art of engraving had fallen into disuse, that but little variety will be found in the types of the portraits shown, and but few of them possess any artistic merit. Yet their value as human documents is unmistakable, and this will increase as time rolls on; for Abraham Lincoln is the typical American in history, and consequently he is the greatest of *Americans*. Washington, who made Lincoln possible, was historically a Briton, so that when we place the saviour of his country upon the lofty pedestal we do, we in no wise disparage or detract from the eminence of him who was "first in war, first in peace, and first in the hearts of his countrymen,"— the father of his country.

Abraham Lincoln was born in Hardin, now Larue county, Kentucky, near Nolin creek, about a couple of miles from Hodgensville, the present county seat of Larue county, on the 12th day of February, 1809. His parents were poor and illiterate, and the education he received was meagre, his early life being one of continued hardships. It was not long, however, before Lincoln showed that he was *sui generis*. At the age of twenty-four he secured the office of country postmaster, and the next year entered the Illinois legislature, where he sat through four sessions. He read law and was admitted to

the bar, and at thirty-seven was sent to Congress, where he served for one term. Consequently he had acquired some local reputation, but his name was unknown to the country at large, until he entered the field of debate with Stephen A. Douglas, in the summer of 1858, both being candidates for a seat in the United States Senate. This led the way to his famous speech at the Cooper Institute, New York, on February 27, 1860, which Horace Greeley stamped as the best political speech to which he ever listened, defining a political speech to be, "an effort to convince the largest possible number that they ought to be on the speaker's side, not on the other." Therefore when, in May of 1860, Abraham Lincoln was nominated for the Presidency, the politicians of the country knew, if the people did not, something of what manner of man he was. His subsequent election, career, and foul murder are matter of history too familiar to need repeating, but this brief outline of the life of the man whose portraiture is exhibited at this time will explain why his portraits cover such a short period of his life.

At the time of his nomination for the Presidency, Mr. Lincoln gave this description of himself: "I am in height six feet four inches nearly; lean in flesh, weighing on an average 180 pounds; dark complexion, with coarse black hair and gray eyes." To this description his secretary, Mr. Nicolay, adds these details of the peculiarities of Lincoln's form

and features: "Large head with high crown of skull; thick, bushy hair; large and deep eye caverns; heavy eyebrows; a large nose; large ears; large mouth; very high and prominent cheek bones; cheeks thin and sunken; strongly developed jaw bones; chin slightly upturned; a thin but sinewy neck, rather long; long arms; large hands; chest thin and narrow as compared with great height; legs of more than proportionate length, and large feet."

While these structural particulars are of value and have been utilized by Mr. St. Gaudens in the most masterly statue yet erected in America, alone they would give no idea of how Abraham Lincoln appeared, in the flesh, to those who knew him. And indeed no word-painting can convey to the mind of another an adequate conception of the appearance of any person, so much depends upon the spirit and expression, which latter, in persons of character, is ever changing. With Mr. Lincoln this was notably the case, so that it was the despair of painters and of photographers to catch a likeness, and the best that can be done is to make a composite, in the mind, from all the pictures that we have of him and all the characteristics that we know of him.

Mr. Lincoln has been called by one of his best friends "an ugly, awkward giant." But no man with the soulful expression that flowed from his

eyes could be ugly, and that evanescent, subtle quality which was supreme in him, is the most difficult to catch and fix.

If to-day any one wants to behold Abraham Lincoln, as he was when he lived and moved and had his being, at his full stature and with his noble soul astir, journey to Chicago and kneel before the bronze statue by Augustus St. Gaudens. It is the man himself, with all his humility and nobility, with all his gentleness and strength; "With malice toward none, with charity for all, with firmness in the right as God gives us to see the right." It is not Abraham Lincoln the liberator of slaves, but Abraham Lincoln the Saviour of the Union,—he who said, "My paramount object in this struggle is to save the Union, and is not either to save or to destroy slavery." And these words are inscribed at the base of St. Gaudens's statue, showing the lofty and true historic conception of the man possessed by this great sculptor.

The earliest portrait of Lincoln painted from life was by Thomas Hicks, who was sent for the purpose from New York to Springfield soon after the nomination. It is a full bust, nearly in profile, and portrays Lincoln without any beard, an adornment or disfigurement he never wore until after his election to the Presidency. Life-portraits of him were also painted by William Morris Hunt, E. D. Marchant, G. P. A. Healy, A. J. Conant, Frank B.

Carpenter, and Matthew Wilson; a miniature on ivory was painted by J. Henry Brown, and is now in the possession of Hon. Robert T. Lincoln; and Leonard W. Volk, of Chicago, and Thomas D. Jones, of Columbus, each made busts of him from life. Volk also made, as likewise did Clark Mills, a mask from the living face; but life masks such as these are of little or no value as portraits. Indeed so true is this, that when Mr. St. Gaudens saw the cast from Clark Mills's mask of Lincoln, he insisted that it must be a death mask, so lacking is it in vitality.

The best prints of Lincoln, in an artistic sense, are the etchings by Rajon and Johnson, the large woodcut by Kruell, and the line-engravings by Marshall and Gugler. That by Gugler is claimed to be the largest portrait ever engraved on steel. It purports to be from a painting by J. H. Littlefield, a former student at law in Mr. Lincoln's office; but the portrait is in fact from a Brady photograph, with a slight change in the arrangement of the hair. While prints, including those on steel, wood, and stone, are the principal objects shown in the present exhibition, perhaps the only satisfactory study of the portraiture of Abraham Lincoln can be made from photographs, of which there are many, taken within the last five years of his life.

Interest in everything pertaining to Lincoln is on the steady increase, and many valuable collections

have been formed of his portraits, of the literature pertaining to him, and of personal memorials.

The Lincoln cult is only in its infancy. It has had but a single generation in which to grow; but as the perspective of time brings into grander relief the noble proportions of its subject, homage and admiration for him will be bounded only by the civilized world.

The Committee of Arrangements desires to thank Major W. H. Lambert and Mr. W. C. Crane, who are not members of the Grolier Club, for their valuable contributions, without which the exhibition could not have been completed.

# ENGRAVINGS.

The inscriptions are always at the bottom, unless otherwise stated.

"Facsimile signature" is abbreviated "Fac. sig."

The sizes are in inches, the width being given first. Whenever possible, the size of the full plate is given, as well as that of the engraved part.

In the case of vignette-portraits, the greatest width and height of the engraved part of the plate are noted.

"L. P." before the size means that only Lincoln's portrait has been measured, and not the remainder of the engraving.

## PORTRAITS.

### Anonymous.

1. Line. Bust; beard; directed, facing and looking to the right. India paper. Inscription, centre: *Abraham Lincoln.*

   $1\frac{5}{8}$ x 2. Plate, 3 x 4.

2. Line. Bust; beard; directed, facing and looking to the right. $\frac{9}{16}$ x $\frac{11}{16}$. Plate, $2\frac{7}{16}$ x 3.

3. Line. Bust; beard; profile to right. Inscription, centre: *A. Lincoln.* | *Manhattan Engraving Company, New York.* $1\frac{1}{4} \times 1\frac{1}{2}$.

4. Line. Bust; beard; directed to the front, facing and looking slightly to the right. Proof. India paper. "323" engraved under left shoulder. $1\frac{5}{8} \times 1\frac{3}{4}$. Plate, $2\frac{7}{16} \times 2\frac{15}{16}$.

   Pencil note on margin: "U. S. Treasury Dept. After Carpenter."

5. Line. Bust; beard; directed, facing and looking slightly to the right. Oval, with ornamental border on bottom and sides.

   $1\frac{1}{2} \times 1\frac{15}{16}$. Plate, $2\frac{15}{16} \times 4\frac{9}{16}$.

   *A.* Proof, with "Lincoln" engraved in border, underneath.

   *B.* With inscription below, centre: *Abraham Lincoln.* | *Bureau, Engraving & Printing.*

6. Line and stipple. Bust; beard (closely cropped); directed very slightly to the left, facing and looking to the front. A bit of curtain with tassel on the right. In oval border, enclosing a line of stars, and surrounded by decoration, with an eagle above, and a view of the Capitol and military below, with title in the border: *Capitol — Washington.* Inscription, centre: *A. Lincoln* [fac. sig.] | *Published by B. B. Russell & Co.*, 55 *Cornhill, Boston.* $3\frac{13}{16} \times 5\frac{1}{4}$.

7. Line. Bust; beard; directed, facing and looking to the right. Inscription, centre: *Abraham Lincoln* | *Präsident der Nord-Amerikanischen Staaten* | *Meuchelmörderisch geschossen den* 14*ten April*, 1865 | *am nächsten Tag gestorben.* $2\frac{1}{4} \times 2\frac{3}{4}$. Plate, $3\frac{1}{8} \times 4\frac{3}{4}$.

8. Line and stipple. Full-length, seated; beard; directed to the left, facing and looking very slightly to the right. Hands resting on volume placed on left leg; left foot on torn papers. Drapery in background passing before column and over table on left. Bust of Washington on column at right. $5\frac{1}{2} \times 7\frac{3}{4}$.

   *A.* With inscription, centre: *A. Lincoln* [fac. sig.] | *Fry & Co., Publishers, New York* | *Entered according to act of Congress A. D.* 1862 *by Johnson, Fry & Co. . . . N. Y.* — left: *Painted by* — right: *Alonzo Chappel.*

   *B.* Papers under left foot are now lettered "Jef Davis Secession" and "Southern Confederacy." Inscription, added, after the "A. Lincoln" in facsimile: *Likeness from a recent Photograph from life.*

   *C.* Another head has been substituted; heavier features, hair now falling over forehead towards right eye instead of towards left; eyes have an upward glance. Directed, facing and looking as before.

9. Mixed. Bust; beard; directed and facing to the right, looking to the front. Inscription, centre: *Western Engraving Co. Chicago.* $3\frac{5}{8}$ x $4\frac{3}{8}$.

10. Line. Bust; beard; directed, facing and looking to the right. Printed at head of "Proclamation of Emancipation" engraved in very small characters. Inscription under the Proclamation, in minute letters: *Entered according to act of Congress in the year* 1864 *by A. Kidder in . . . New York McLees* 609 *Broadway.* L. P., $\frac{1}{2}$ x $\frac{5}{8}$. The whole Proclamation, $2\frac{3}{4}$ x $3\frac{3}{4}$.

11. Line. Bust; beard; directed, facing and looking to the right. Printed at left end of blank check of the First National Bank of Mattoon, Illinois, 186 –. *Western Engraving Co. Chicago.* L. P., $1\frac{7}{16}$ x $1\frac{3}{4}$.

12. Line and stipple. Half-length, seated; beard; directed slightly to left, facing and looking to the right. Right hand holding Emancipation Proclamation, left arm resting on book placed over paper on table. Column to the left. Inscription, centre: *Entered according to act of Congress A. D.* 1870, *by Johnson, Fry & Co. . . . N. Y.* | *A. Lincoln* [fac. sig.] | *From the original painting by Chappel, in*

*the possession of the publishers.* | *Johnson, Wilson & Co. Publishers, New York.* $5\frac{1}{2}$ x $7\frac{3}{8}$.

13. Line. Full-length, seated; beard; directed, facing and looking to the right. Right arm resting on arm of chair; left hand holding papers on knees. To the right, a table filled with books and papers, behind which is a bust of Washington in front of a window with curtains. Inscription, centre: *A. Lincoln* [fac. sig.] | *From the original painting by Nast, in the possession of the Publishers* | *Johnson, Fry & Co. Publishers, New York.* | *Entered according to act of Congress A. D.* 1866 *by Johnson, Fry & Co. . . . New York.* $5\frac{1}{2}$ x $7\frac{3}{8}$.

14. Line. Bust; beard; directed slightly to the left, facing slightly to the right, looking to the front. In oval border. Similar portraits, a trifle smaller, of Grant above, Sheridan (full beard) below to the left, Sherman below to the right. Eagle and seven American flags over Grant; war scenes form a background. Name of subject appears under each portrait. Inscription, centre: *Published by* | *H. H. Lloyd & Co.* 21 *John St. New York.*

L. P., $1\frac{3}{4}$ x $2\frac{5}{16}$.

15. Mixed. Bust; beard; directed, facing and looking to the right. Inscription, centre: *President Lincoln.* $1\frac{3}{4}$ x $2\frac{1}{4}$.

"From Photo by Fredricks."

16. Mixed. Bust; beard; directed to the right, facing and looking almost to the front. Inscription, centre [facsimile autograph]: *Yours truly | A. Lincoln.* $4\frac{1}{8} \times 5\frac{5}{8}$.

17. Mixed. Shown to the waist; beard; directed, facing and looking to the right. Inscription, centre: *Abraham Lincoln | President of U. S. A. | A. Lincoln* [fac. sig.] *| New York. G. P. Putnam.* $4\frac{3}{8} \times 5$.

18. Mixed. Full-length. Inscription, centre: *Abraham Lincoln* [fac. sig.]. $7\frac{1}{2} \times 11$.

For description, see No. 30, of which this is a smaller copy, by another hand.

**Burt, Chas.**

19. Line. Bust; beard; directed to the front, facing and looking slightly to the right. Proof; no inscription. $3\frac{5}{8} \times 4\frac{7}{8}$. Plate, $7\frac{1}{2} \times 11$.

20. Line. Bust; beard; directed, facing and looking slightly to the right. Oval border lightly indicated. Proof before all letters; unfinished. $1\frac{5}{8} \times 2\frac{1}{8}$. Plate, $3 \times 4\frac{3}{8}$.

**Buttre, J. C.**

21. Mixed. Bust; clean-shaven; directed to the right, facing very slightly to the right, looking to the front. $5\frac{1}{8} \times 5\frac{1}{2}$. Plate, $6\frac{3}{8} \times 9\frac{3}{8}$.
*A.* Proof. Outline; shadows indicated; cross-hatching on body.

*B.* Finished plate. Inscription, centre: *A. Lincoln* [fac. sig.]—left: *Photograph by M. B. Brady*—right: *Engd. by J. C. Buttre, N. Y.*

*C.* Central portion of same, printed on strip of satin in shape of a campaign badge.

*D.* Same. Plate as published in a book. Inscription as before, and below, in centre: *Published by J. C. Buttre*, 48 *Franklin St. N. York.*

22. Mixed. Bust; clean-shaven; directed to the right, facing very slightly to the right, looking to the front. $4\frac{3}{8}$ x $4\frac{3}{4}$.

*A.* Proof, etched in outline.

*B.* Finished plate. Inscription, centre: *A. Lincoln* [fac. sig.]—left: *Photograph by Brady*—right: *Engd. by J. C. Buttre, N. Y.*

23. Mixed. Bust; clean-shaven; directed to the right, facing slightly to the right, looking to the front. Proof, etched in outline. Inscription, centre: *A. Lincoln* [fac. sig.] | *Published by J. C. Buttre*, 48 *Franklin St. New York*—left: *Brady*—right: *Buttre.* $2\frac{9}{16}$ x $3\frac{3}{16}$.

24. Mixed. Bust; beard; directed slightly to the left, facing and looking slightly to the right. $4\frac{1}{2}$ x $5\frac{1}{2}$.

*A.* Proof, etched in outline.

*B.* Finished plate. Inscription, centre: *A. Lincoln* [fac. sig.]. | *Published by J. C. Buttre*, 48 *Franklin St. New York*—left: *Photo by M. B. Brady*—right: *Engd. by J. C. Buttre, N. Y.*

25. Mixed. Bust; beard; directed slightly to the left, facing and looking slightly to the right. $4\frac{1}{8}$ x $5\frac{1}{8}$.

*A.* Proof etched in outline.

*B.* Finished plate. Inscription, centre: *A. Lincoln* [fac. sig.]—left: *Photo by M. B. Brady*—right: *Engd. by J. C. Buttre, N. Y.*

*C.* Same, printed in red.

*D.* With inscription as before, and underneath in centre: *Abraham Lincoln* | *President of the United States* | *Assassanated April 14th*, 1865. | *Published by J. C. Buttre*, 48 *Franklin St. New York.*

*E.* Same, with word "assassinated" corrected.

In *C, D,* and *E,* background has been extended. This is not the same as No. 24. The watch-chain is wanting, the shirt-collar is more rolling, there are no buttons on the coat, and there are differences in detail of engraving.

26. Mixed. Bust; beard; directed to the right, facing and looking very slightly to the right (almost front). Proof. Inscription, centre: *A. Lincoln* [fac. sig.]—left: *M. B. Brady.*—right: *J. C. Buttre.* $5\frac{1}{4}$ x $6\frac{3}{8}$.

27. Line. Bust; beard; directed slightly to the right, facing and looking slightly to the left. Inscription, centre: *A. Lincoln* [fac. sig.] — left: *Photo by M. B. Brady* — right: *Engd. by J. C. Buttre.* $4\frac{1}{4}$ x $4\frac{5}{8}$. Plate, $6\frac{7}{8}$ x $9\frac{7}{8}$.

28. Line and stipple. Bust; beard; directed slightly to the right, facing and looking very slightly to the left (almost front). Proof. Inscription, centre: *A. Lincoln* [fac. sig.]— left: *Brady.*— right: *Buttre.* $3\frac{1}{4}$ x $3\frac{3}{4}$.

29. Line. Bust; beard; directed, facing and looking to the right. Oval (no outline) in rectangular border (no outline); symbolical pictures in the four corners.

L. P., $7\frac{1}{2}$ x $9\frac{3}{4}$. To outside of border, 10 x $12\frac{1}{4}$.

*A.* Proof of etching; shadows all indicated.

Pen-and-ink note on margin: "No. 2. Etched June 1865."

*B.* The portrait alone, finished.

*C.* The full finished plate. Inscription, centre: *Entered according to act of Congress A. D.* 1864 *by J. C. Buttre . . . New York* | *Engraved and published by J. C. Buttre*, 48 *Franklin St. New York.* | *A. Lincoln* [fac. sig.] | *Abraham Lincoln* | 16*th President of the United States.* | *Assassinated April* 14*th* 1865.— left: *Border designed*

*by W. Momberger.*— right: *Photograph by M. B. Brady.*

30. Mixed. Full-length, standing; beard; directed slightly to the left, facing and looking slightly to the right. Right hand on table, on which are a bust of Washington, books and papers. Spectacles in left hand. Chair to the right. Inscription, centre: *Published by J. C. Buttre, No.* 48 *Franklin St. New York.* | *Abraham Lincoln* | *President of the United States.*— right: *Abraham Lincoln* [fac. sig.].

$19\frac{1}{2}$ x $25\frac{3}{4}$. Plate, $22\frac{1}{4}$ x 30.

See also No. 18.

31. Line. Bust; beard; directed, facing and looking to the right. Oval border. Surrounded by smaller oval portraits of the members of his cabinet. Name of subject appears below, and office above, each portrait. L. P., $1\frac{7}{8}$ x $2\frac{5}{16}$.

*A.* Proof. Etching in outline.

*B.* Finished plate. Inscription, above, centre: *President;* below, centre: *and Cabinet* 1861. Following contour of oval of bottom (Hamlin's) portrait runs the legend: *Entered according to act of Congress A. D.* 1862 *by J. C. Buttre . . . New York.*

32. Line and stipple. Bust; beard; directed, facing and looking to the left. In oval border. Surrounded by smaller oval portraits of the

Vice-President and seven members and two ex-members of the cabinet. Lincoln and Hamlin are in the middle (Hamlin above), and the others grouped around them. L. P., $1\frac{11}{16} \times 2\frac{4}{16}$.

*A.* Trial proof. Unfinished. Faces etched. Dark tone of clothes and shaded background indicated. Usher and Stanton do not yet appear. The oval frames are drawn in pencil, as are also small designs between and outside of the ovals, emblematic of the offices of the members of the cabinet. Behind Lincoln appears the Emancipation Proclamation.

*B.* Trial proof. Other pencil designs appear; the American flag behind Lincoln.

*C.* The finished plate, with name and office engraved under each portrait. Inscription, in curved lines, centre: *Entered according to act of Congress in the year* 1864 *by O. D. Case & Co. in . . . Connecticut.* | *Engraved by J. C. Buttre, New York.* | *President and Cabinet.*

33. Line and stipple. Very similar to No. 32, the portraits being placed in the same relative position, although it is not the same engraving. Special points of difference: Lincoln is directed, faced and looking to the right. Chase's arms are crossed. L. P., $1\frac{5}{8} \times 2\frac{1}{8}$.

*A.* Trial proof, etched in outline.

*B.* Trial proof. Clothes worked up and background put in.

*C.* Finished plate, with name and office engraved under each portrait. Inscription, centre, in curved lines: *Entered according to act of Congress A. D.* 1865 *by O. D. Case & Co. in . . . Connceticut* [sic!] | *Engraved by J. C. Buttre, New York.* | *President and Cabinet.* Inscription and decorative scroll-work are also arranged as in No. 32, yet we have here a different engraving.

### Chubbuck, Thomas.

34. Line and stipple. Bust; beard; directed slightly to the left, facing and looking slightly to the right. Inscription, centre: *Engraved expressly for Holland's "Life of Lincoln."* | *A. Lincoln* [fac. sig.] — right: *Thos. Chubbuck, Engr. Springfield, Mass.* $2\frac{3}{4} \times 3\frac{1}{4}$.

### Cole, T.

35. Wood-engraving. Bust; beard; directed to the front, facing and looking slightly to the right. Inscription, left: *Wyatt Eaton* 1877; right: *T. Cole. Sc.* $4\frac{15}{16} \times 6\frac{10}{16}$.

### Doney, T.

36. Mezzotint. Bust; beard; directed slightly to the right, facing and looking to the right (almost profile). To the left, books and papers

on a table. Inscription, centre: *Engraved and Published by T. Doney, Esq.* | *W. Pate*, 16 *Burling Slip, N. Y.*—underneath, in fac. sig., *yours truly A. Lincoln.*

"This is . . . based upon a photo by Hesler of Chicago, made in 1860, which was not thought satisfactory because of the unkempt hair; hence Hesler made the 'Ayers' picture, with hair in better order, to suit Eastern patrons."

37. Mezzotint. Three-quarters length; beard; directed to the right, facing and looking to the front. Right arm crooked, forefinger pointing; left arm resting on Emancipation Proclamation on table. Chair and column on the left, portion of curtain on the right. Inscription, centre: *Entered according to Act of Congress in the year* 1866 *by Thos. Doney* (*Engraved by T. Doney*) *in . . . Illinois* | *Abraham Lincoln.*

$10\frac{3}{4} \times 13\frac{1}{2}$. Plate, $11\frac{7}{8} \times 16$.

**Fagan, James.**

38. Etching. Bust; beard; directed, facing and looking to the right. Remarque proof before letters. In upper left-hand corner: *Published by Rover, Lee & Clem* 1894.

$9\frac{1}{2} \times 12\frac{1}{4}$. Plate, $11\frac{3}{4} \times 15\frac{1}{2}$.

**Gugler, H.**

39. Line. Bust; beard; directed, facing and looking to the right. Oval, with border of oak

leaves and acorns, in rectangle. Below, on engraved part, " Lincoln " in large letters.
L. P., 17 x 21⅝. Engraved part, 23 x 29½. Plate, 26 x 33½.

*A.* On India paper. Inscription, centre: *Entered according to the Act of Congress in the year* 1869 *by John H. Littlefield in . . . the District of Columbia.* | *Photographic copyright secured.*— left: *Engraved by H. Gugler.*— right: *Painted by J. H. Littlefield.*

Signed in pencil: " J. H. Littlefield."

*B.* On white paper. Inscription as before, and, underneath, centre: *Published by William Pate and Co. New York.*

### Hall, A. B.

40. Line and stipple. Bust; beard; directed, facing and looking to the right. Inscription, centre: *Engd. by A. B. Hall, New York.* | *A. Lincoln* [fac. sig.] | *D. Appleton & Co.* 4 x 5¼.

### Hall, Charles B.

41. Etching. Almost full-length, seated; beard; directed, facing and looking to the right. Right hand grasping book resting on right leg crossed over the left; paper on table at right; mantel with statuette, other ornaments and portrait in background. Inscription, centre: *Etched by*

*Charles B. Hall N. Y.* — left: *Fifty India Proofs only, No.* 16. $4\frac{5}{8}$ x $6\frac{1}{4}$. Plate, $5\frac{7}{16}$ x $7\frac{14}{16}$.

42. Etching. Full-length, seated; beard; directed, facing and looking to the right. Right hand in lap; left arm resting on arm of chair and against small table. Inscription, centre: *Etched by Charles B. Hall, N. Y.* — left: *Fifty India Proofs only, No.* 16. $3\frac{7}{8}$ x $5\frac{1}{2}$. Plate, $5\frac{3}{8}$ x $7\frac{3}{8}$.

### Hall, H. B.

43. Line and stipple. Bust; beard; directed slightly to the left, facing and looking very slightly to the right (almost front). The portrait in an oval border (in lower right quarter of the plate) on the top of which is lettered "Abraham Lincoln"; laurel branch below. To the left is seated Diogenes before his tub, resting left hand, holding lantern, on the frame, and looking down at portrait of Lincoln. Behind him, base of a large column and a tree; to the left, in distance, the Capitol at Washington. Inscription, centre: *Engd. by H. B. Hall, N. Y.* | *Diogenes his lantern needs no more,* | *an honest man is found!—the search is o'er.* | *Entered according to Act of Congress A. D.* 1865, *by N. P. Beers, in . . . New York.*

44. Line. Three-quarters (to below knee), seated; beard; directed, facing and looking to the

right. Lincoln, wearing spectacles, is looking at a photograph album held on his knees; his son "Tad," at his left knee, directed and facing to the front, is looking on with him. Inscription, centre: *Engd. by H. B. Hall.* | *Abraham Lincoln and his son Thaddeus.* | *Published by W. Pate*, 58 & 60 *Fulton St. N. Y.*

$6\frac{5}{8}$ x $7\frac{1}{2}$. Plate, 12 x 16.

Based on a Brady photo. See also Nos. 100, 111, 133, 137.

### Hall, H. B., and Sons.

45. Line. Bust; beard; directed, facing and looking to the right. Inscription, in facsimile: *Your friend, as ever, A. Lincoln;* and, underneath, centre: *Engd. by H. B. Hall & Sons*, 13 *Barclay St. N. Y.* 4 x $4\frac{5}{16}$.

### Hall, H. B., Jr.

46. Line. Bust; beard; profile to right. Inscription, centre: *Eng'd. by H. B. Hall Jr. from a Photo. by Brady & Co.* | *Published by Jno. B. Bachelder.* | *New York.*

$2\frac{1}{2}$ x $2\frac{3}{4}$. Plate, 9 x $11\frac{1}{2}$.

Published in I. N. Arnold's "Sketch of the Life of Abraham Lincoln" (1869), with additional lettering.

### Hall (?).

47. Line and stipple. Bust; beard; profile to the right. Proof before letters. "Private plate."

2 x $2\frac{5}{8}$. Plate, $4\frac{1}{4}$ x $6\frac{1}{8}$.

### Halpin, F.

48. Line and roulette. Bust; beard; directed to the front, facing and looking slightly to the right. Inscription on plate, left: *From life by F. B. Carpenter*, 1864; right: *Engd. by F. Halpin, N. Y.* Inscription on margin below, centre: *Entered according to act of Congress in the year* 1866 *by F. B. Carpenter . . . New York* | *Abraham Lincoln* [fac. sig.].

$12\frac{3}{4}$ x $16\frac{7}{8}$.

### Holcomb and Davis.

49. *A.* Wood-engraving. Full-length, standing; clean-shaven; directed, facing and looking to the front. Left hand on hip, right hand resting on sheet inscribed "Constitutional freedom," lying beside book on table. Signature "Holcomb & Davis Sc." under, and to left of, right foot. Inscription (printed), centre: *Abraham Lincoln* | *President of the United States.* 12 x $18\frac{1}{2}$.

*B.* Same, with black mourning border. Inscription (in heavier type than in the preceding), centre: *Abraham Lincoln,* | *Late president of the United States,* | *Assassinated April* 14*th*, 1865.

Size to border, $13\frac{1}{2}$ x $21\frac{1}{2}$.

### Hollyer, S.

50. Line and stipple. Bust; beard; directed, facing and looking to the right. Oval, in orna-

mental border. Inscription, centre, in border: *Hollyer Eng.* — in margin, below: *A. Lincoln* [fac. sig.]. $4\frac{1}{4} \times 5\frac{1}{4}$. Plate, 7 x 9.

### Jackman, W. G.

51. Line and stipple. Bust; beard; directed, facing and looking to the right. Inscription, centre: *Engd. by W. G. Jackman, Brooklyn, N. Y.* | *A. Lincoln* [fac. sig.]. $3\frac{5}{8} \times 4\frac{3}{8}$.

52. Line and stipple. To the waist, seated; beard; directed, facing and looking to the right. Inscription, centre: *Abraham Lincoln* | *A. Lincoln* [fac. sig.] | *Entered according to Act of Congress in the year* 1865, *by Rice, Rutter & Co., in . . . Pennsylvania* — left: *Photo by Brady* — right: *Engraved by W. G. Jackman.* $3\frac{1}{2} \times 4\frac{1}{2}$. Plate, $7\frac{7}{8} \times 10\frac{7}{8}$.

53. Line and stipple. Bust; beard; directed, facing and looking to the right. Inscription, centre: *A. Lincoln* [fac. sig.] | *A. Lincoln* | *Engraved expressly for Abbot's Civil War* — left: *Photograph by G. D. Appleton & Co.* — right: *Engd. by W. G. Jackman.* $4\frac{1}{4} \times 4\frac{3}{8}$.

### Johnson, T.

54. Etching. Bust; clean-shaven; directed to the right, facing slightly to the right, looking to the front. Trial proof. "First state." $7\frac{5}{8} \times 10\frac{3}{8}$. Plate, $9\frac{3}{8} \times 12\frac{7}{8}$.

Signed in pencil: "T. Johnson, 1899." Plate not yet finished.

55. Etching. Bust; beard; profile to the left.
9 x 12. Plate, $11\frac{3}{16} \times 14\frac{1}{2}$.

*A.* Trial proof. "First state."
Signed in pencil: "T. Johnson."

*B.* Trial proof. "Second state."
Signed in pencil: "T. Johnson, 1892."

*C.* Trial proof. "Third state."
Signed in pencil: "T. Johnson."

*D.* Finished plate. "T. Johnson" etched on left arm. Inscription on margin, centre: left: *Abraham Lincoln* [fac. sig.] | *in* 1861, *Etched for the Republican Club, and distributed at its dinner* | *February 12th*, 1892. *From a Photograph in the possession of L. E. Chittenden* [fac. sig.] — right: *Copyright*, 1892, *by Thomas Johnson* | *Artist's proof.*
Signed "T. Johnson" in pencil.

56. Wood-engraving. To the waist; almost clean-shaven, very short side-whiskers; directed and facing slightly to the right, looking to the front. Proof from the original block.
$5\frac{1}{4} \times 7\frac{3}{8}$.
Signed in pencil: "T. Johnson." Said to be from the earliest known portrait of Lincoln.

57. Wood-engraving. From life mask in profile to the right, by Douglas Volk. Proof from the original block. $3\frac{11}{16} \times 4\frac{7}{16}$.
Signed in pencil: "T. Johnson."

**Jones, R. S.**

58. Line. Bust; clean-shaven; directed to the right, facing very slightly to the right, looking to the front. Inscription, centre: (around bottom of oval) *Engd. by R. S. Jones, from a Photograph by Brady* — underneath: *A. Lincoln* [fac. sig.] | *Published by J. Kelly, 87 Fulton Street, N. Y.* $3\frac{3}{8} \times 4\frac{9}{16}$. Plate, $6 \times 8\frac{3}{4}$.

**Kruell, G.**

59. Wood-engraving. Bust; clean-shaven; directed and facing to the right, looking to the front. Proof from the original block. In upper left-hand corner is engraved: *G. Kruell Copyrighted* 1891. $8\frac{3}{8} \times 10\frac{7}{8}$.

Signed in pencil: "G. Kruell."

60. Wood-engraving. Bust; beard; directed and facing to the left, looking slightly to the left. Proof from the original block. $8\frac{5}{8} \times 11\frac{1}{4}$.

Signed in pencil: "G. Kruell."

**Lovett, J. D.** (?).

61. Line. Bust; clean-shaven; directed, facing and looking to the right. Oval. To the right is a similar oval, with portrait of Hamlin. Over the portraits and inside the ovals appear, respectively: *A. Lincoln* and *H. Hamlin*. Between the portraits, at the bottom, a bit of field

with fence, and hills beyond. Underneath, two curving branches, under which, to the left: *J. D. Lovett, N. Y.* Over the portraits passes a band lettered *Free territory for a free people*, and at the top appears the American eagle. L. P., $\frac{7}{8}$ x $1\frac{3}{8}$. Plate, $2\frac{3}{4}$ x $4\frac{1}{2}$.

### McRae, J. C.

62. Line and stipple. Bust; beard; directed and facing to the left, looking slightly to the left. Oval, in ornamental frame-design. The whole set in a ruled background, rounded at the upper corners. Underneath the portrait, and projecting below the background, a small panel with picture of "Cabinet Council." Inscription, centre: *A. Lincoln* [fac. sig.] | *Virtue & Yorston, Publishers, 12 Dey Street, New York* | *Entered according to act of Congress by Virtue & Yorston . . . N. Y.*; left: *Engraved by;* right: *J. C. M^cRae.*
L. P., $4\frac{3}{16}$ x 5. To border, $5\frac{15}{16}$ x $7\frac{1}{2}$.

63. Line and stipple. Bust; beard; directed, facing and looking to the right. Inscription, centre: *Engd. by J. C. M^cRae, Expressly for Abbott's Civil War.* | *A. Lincoln* [fac. sig.] | *A. Lincoln.* 4 x $4\frac{1}{2}$.

64. Line. Bust; beard; directed slightly to the left, facing and looking slightly to the right.

Oval, in rectangular border, scenes from Lincoln's life in the four corners, with descriptive lettering. Inscription, centre: *Engraved & published by John C. M^cRae*, 105 *Cedar St. New York.* | *A. Lincoln* [fac. sig.] | *Abraham Lincoln.* | *President of the United States.* | *Assassinated April 14th*, 1865.

L. P., $9\frac{1}{4}$ x $10\frac{3}{4}$. To outside border, $10\frac{5}{8}$ x $12\frac{7}{8}$.

### Marshall, Wm. E.

65. Line. Bust; beard; directed, facing and looking to the right. Oval, in rectangular border. In border, below, is engraved: "Abraham Lincoln." Proof before any letters.

16 x 21. Plate, $19\frac{1}{2}$ x $25\frac{3}{4}$.

### Metzmacher.

66. Line. Bust; beard; directed, facing and looking to the right.

L. P., $7\frac{5}{8}$ x 8. Plate, $8\frac{1}{2}$ x $11\frac{1}{4}$.

*A.* Proof, with inscription in centre: *Metzmacher, del et sc.*, 1862.

*B.* Finished plate, with inscription, as above, and underneath, centre: *Abraham Lincoln* | (*Président des Etats-Unis*) | *Imprimé & Publié par Goupil, & Cie. Editeurs. Paris, London, La Haye* — left: *Berlin – Verlag von Goupil & Co.* — right: *New York – Published by M. Knoedler.*

**O'Neill (?).**

Line. Bust; beard; directed and facing to the left, looking to the front. Inscription, centre: *Abraham Lincoln* | *Elias Dexter* 562 *Broadway.* $2\frac{1}{8}$ x $3\frac{3}{8}$. Plate, 6 x $8\frac{3}{4}$.

**Pelton, O.**

Line and stipple. Bust; beard; directed to the front, facing and looking slightly to the right. Inscription, centre: *A. Lincoln* [fac. sig.] | *Abraham Lincoln.* | *Assassinated April 14th*, 1865 — left: *Photograph by Braddy* [sic!] — right: *Engraved by O. Pelton.* $5\frac{1}{2}$ x $5\frac{3}{4}$.

**Perine, George E.**

Line and stipple. Bust; beard; directed, facing and looking to the right. Inscription, centre: *A. Lincoln* [fac. sig.] | *Abraham Lincoln.* | *President of the United States.* | *Engraved Expressly for Headley's History of the Rebellion* — left: *Photograph by Fredricks* — right: *Engd. by Geo. E. Perine, N. Y.* $4\frac{1}{8}$ x $4\frac{3}{8}$.

Mixed. Three-quarters length, seated; beard; directed to left, facing and looking slightly to the right; left hand grasping arm of chair; right hand on Emancipation Proclamation on

table; curtain in background to left. Inscription, centre: *Entered according to Act of Congress A. D.* 1864, *by Geo. E. Perine. . . . Engraved by Geo. E. Perine, New York . . . New York* | *Abraham Lincoln* [fac. sig.] | *President of the United States* | [1861–1865] | *Published by George E. Perine, New York.*

8 x 10¾. Plate, 11 x 14¾.

### Perine and Giles.

71. Mixed. Three-quarters length, seated; beard; directed to the left, facing and looking very slightly to the right. Right hand resting on Emancipation Proclamation on table, left one on arm of chair. Curtain in back, from left to behind the head. Inscription, centre: *Engraved for the Eclectic by Perine & Giles, N. Y.* | *A. Lincoln* [fac. sig.] | *16th President of the United States.* 4⅞ x 6⅞. Plate, 7 x 9¼.

### Pound, D. J.

72. Line and stipple. Half-length, standing; clean-shaven; directed to the right, facing slightly to the right, looking to the front. Inscription, centre: *Engraved by D. J. Pound from a Photograph* | *President Lincoln.*

4⅞ x 6¼.

73. Line and stipple. Three-quarters length, standing; clean-shaven; directed to the right, facing slightly to the right, looking to the front. Right

hand at side, left hand resting on two books on table. Curtain at the left. Inscription, centre: *Engraved by D. J. Pound, from a Photograph by Brady of New York* | *Abraham Lincoln,* | *President of the United States.* | *The drawing room portrait gallery of eminent personages* | *Presented with the Illustrated News of the World* | 125 *Fleet Street.* $7\frac{1}{2}$ x 11.

"Photo by Brady, made in N. Y. in 1860, Feb'y, the basis of many of the pictures of Lincoln published in the East in the campaign of 1860."

### Rajon, Paul.

74. Etching. Bust; clean-shaven; directed and facing to the right, looking to the front. Proof with remarque (sketch of cast of Lincoln's hand). $7\frac{3}{4}$ x $9\frac{7}{8}$. Plate, $9\frac{3}{4}$ x $12\frac{3}{4}$.

Signed in pencil: "Rajon."

### Ritchie, A. H.

75. Mixed. Bust; beard; directed very slightly to the left, facing and looking to the right. Inscription, centre: *Abraham Lincoln.* | *16th President of the United States* — left: *Photo. by Brady* — right: *Engd. by A. H. Ritchie.* $9\frac{1}{2}$ x 11. Plate, $13\frac{1}{2}$ x $17\frac{1}{2}$.

76. Line and stipple. Half-length, standing; beard; directed, facing and looking to the left; right hand at side, left one behind back. Inscrip-

tion, centre: *Engd. by A. H. Ritchie.* | *Abraham Lincoln.* 4 x 6½.

77. Line and stipple. Half-length, standing; beard; directed slightly to the left, facing and looking slightly to the right. Right hand at side, left one behind back. Inscription, centre: *Entered according to act of Congress, A. D.* 1865, *by Derby & Miller, . . . New York.* | *A. Lincoln* [fac. sig.] | *Engraved by A. H. Ritchie expressly for Raymond's Life of Lincoln.* | *Published by Derby & Miller, New York.* 4¼ x 6½.

78. Line. Full-length, standing; beard; directed, facing and looking to the left. Right hand grasping cloak wrapped around him; left hand resting on table, on which are sheets inscribed "Constitution," "Union," and "Proclamation of Freedom," and several volumes with title "Jefferson's Works" erased, so as to be barely discernible. Globe and flag to the left. Proof before letters. 19¾ x 26¼. Plate, 22⅜ x 30⅝.

The original plate was a portrait of Calhoun, Lincoln's head being subsequently inserted and the title "Jefferson's Works" obliterated.

### Roberts, W.

79. Wood-engraving. Bust; beard; directed to the right, facing very slightly to the right, looking to the front. In circle, at head of text of "Proclamation of Emancipation." The latter

is printed within an ornamental border, in which are three vignettes on each side (showing life of slave on the left, and of the free negro on the right) and view of Fort Sumter burning, at bottom (the whole $14\frac{3}{4} \times 19\frac{1}{2}$). Inscription below, centre: *Entered according to Act of Congress, in the year* 1864, *by R. A. Dimmick, in . . . New York* — left: *W. Roberts, Del. sc.* — right: *C. A. Alvord, Printer.*

L. P., $2\frac{3}{8}$.

### Rogers, J.

80. Line. Three-quarters length, seated; beard; directed to the left, facing and looking to the front. Arms resting on arms of chair. Inscription, centre: *J. Rogers sculpt.* | *A. Lincoln* [fac. sig.]. $4\frac{3}{8} \times 6\frac{3}{16}$.

### Sartain, John.

81. Mezzotint. Bust; beard; directed to the front, facing and looking slightly to the right. Oval. Inscription, centre: *Published by R. R. Landon, agt.* 88 *Lake St. Chicago, Ill.* | *Engraved by John Sartain, Phila.* | *A. Lincoln* [fac. sig.]. $4\frac{5}{8} \times 5\frac{3}{4}$.

82. Mezzotint. Bust; beard; directed slightly to the left, facing and looking slightly to the right. Inscription, centre: *Entered according to the Act of Congress in the year* 1865, *by Bradley & Co. . . . Pennsylvania* | *Bradley*

*& Co. Publishers*, 66 *Nth. 4th St. Philadelphia* | *Abraham Lincoln* — left: *After Photo: from Life* — right: *Engraved by John Sartain.*

$8\frac{7}{8}$ x $10\frac{1}{2}$. Plate, 12 x $16\frac{1}{8}$.

83. Mezzotint and line. Three-quarters length, seated; beard; directed slightly to the left, facing and looking to the right. Left hand resting on document on table, right hand grasping quill pen. At right, foot of statue treading on broken fetters. Inscription, centre: *Entered according to Act of Congress, in the year* 1864, *by E. D. Marchant, . . . Pennsylvania* | *Abraham Lincoln* | 16*th president of the United States* | *From the Original Portrait by E. D. Marchant* | *Painted at the White House in* 1863 *and now in tne* [sic!] *Possession of the Union League of Philadelphia* | *Bradley & Co. Publishers* 66 *North Fourth St. Phila.*— left: *After the original picture painted from life* — right: *Engraved by John Sartain, Phila.* | *Abraham Lincoln* [fac. sig.].

10 x 13. Plate, 13 x 17.

84. Mezzotint. Full-length, seated; beard; directed to the left, facing and looking to the front. Right hand, with quill pen, resting on table, on which are a bust of Jackson, lamp, books, newspaper, etc. Globe, and roll inscribed "Campaign of 1864," to the right.

Inscription, centre: *Published by R. R. Landon, Agt., 88 Lake St. Chicago, Ill.* | *Abraham Lincoln* | *President of the United States* — left: *The head after a Photograph from life, the Picture by Boyle* | *Proof.*— right: *Engraved by John Sartain, Phila.* $15\frac{1}{4}$ x $21\frac{1}{2}$.

85. Mixed. Full-length, standing; beard; directed, facing and looking to the right; left hand on table. Inscription, centre: *Published by William Smith, No. 702 So. 3d St. Phila.* | *Engraved by John Sartain, Phila.* | *Abraham Lincoln* | *President of the United States.*
$13\frac{7}{8}$ x $20\frac{1}{4}$. Plate, $15\frac{3}{4}$ x $24\frac{1}{2}$.

## Sartain, Samuel.

86. Mixed. Half-length, seated; beard; directed to the left, facing very slightly to the left, looking to the front. Left hand, holding folded paper, resting on arm of chair; curtain at back. Oval in rectangular border. Inscription, centre: *Entered according to act of Congress in the year* 1864, *by S. Sartain, in . . . Pennsylvania.* | *Abraham Lincoln.* | *Published by Rice & Allen, corner Burdick & Water Sts., Kalamazoo, Mich.*— right: *Engraved by Samuel Sartain* | *Printed by Irwin & Sartain.*
Oval, $8\frac{1}{8}$ x $10\frac{3}{4}$. To outside of border, 10 x $12\frac{1}{2}$.
Plate, $12\frac{3}{8}$ x $16\frac{3}{8}$.

87. Companion piece to the preceding. Portrait of Mrs. Lincoln. Mixed. Half-length, seated; directed to the front, facing and looking to the right. Both hands in lap, right one holding closed fan. Curtain and column in background. Inscription, centre: *Entered according to act of Congress in the year* 1864, *by S. Sartain in . . . Pennsylvania.* | *Mrs. Abraham Lincoln.* | *Published by Rice & Allen*, 90 *State St. Chicago, Ill.*— right: *Engraved by Samuel Sartain.* | *Printed by Irwin & Sartain.*
Oval, $8\frac{1}{8}$ x $10\frac{3}{4}$. To outside border, 10 x $12\frac{1}{2}$. Plate, $12\frac{1}{2}$ x $15\frac{7}{8}$.

88. *A.* Mixed. Bust; clean-shaven; directed slightly to the right, facing very slightly to the right, looking front. Oval, in rectangle. Inscription, centre: *Engraved by Samuel Sartain, after the miniature from life by J. Henry Brown, in the possession of Judge Read.* | *A. Lincoln* [fac. sig.] | *Published by James Irwin*, 728 *Sansom St. Philadelphia.* 4 x $5\frac{3}{8}$. Plate, $7\frac{1}{4}$ x 10.

*B.* Same, with beard added. Background reworked. After "A. Lincoln," the inscription now changed to: *16th President of the United States.* | *Published by Sam*[l] *Sartain*, 726 *Sansom St. Philadelphia.*

### Sartain, William.

89. Mixed. Bust; beard; directed to the left, facing and looking almost directly to the front.

Back of chair indicated. Oval, in rectangular border. Inscription, centre: *Engraved & Published by William Sartain*, 728 *Sansom St. Philada.* | *Abraham Lincoln.* $8\frac{7}{8}$ x $10\frac{7}{8}$.

90. Mixed. Bust; beard; directed, facing and looking to the right. Inscription, centre: *Engraved & published by William Sartain*, 728 *Sansom St. Phila.* | *Abraham Lincoln.* $9\frac{1}{2}$ x $11\frac{1}{8}$. Plate, 12 x 15.

91. Mixed. Three-quarters, standing; beard; directed to the front, facing and looking slightly to the right. Left hand resting on books on table. Column to the right. Inscription, centre: *Entered according to Act of Congress in the year* 1866, *by William Sartain . . .* | *Published by William Sartain.* | *Abraham Lincoln* | — right: *Engraved by William Sartain* | *A. Lincoln* [fac. sig.]. 14 x $18\frac{1}{8}$. Plate, $17\frac{1}{2}$ x $22\frac{3}{4}$.

**Serz, J.**

92. Line and stipple. Full-length, seated; beard; directed, facing and looking to the right. Left hand grasping paper and resting on table, on which are a Bible, another book and inkstand. Quill pen in right hand. Column, with bust of Washington to the right. Eagle over bookcase in background. Inscription, centre: *Published by John Dainty, Phila.* | *Abraham Lincoln* | *President of the United States* | *Sign-*

*ing the Emancipation Proclamation* | *Entered according to Act of Congress, in the year* 1864, *by John Dainty . . . Pennsylvania.* — left: *Painted by W. E. Winner.* — right: *Engraved by J. Serz.* | *Proof.* $14\frac{1}{8}$ x $18\frac{1}{2}$.

### Smith, H. Wright.

93. Mixed. Bust; beard; directed and facing to the right, looking to the front. Inscription, centre: *H. Wright Smith.* | *A. Lincoln* [fac. sig.] | *Published by Benj. B. Russell,* 515 *Washington St. Boston.* $3\frac{1}{2}$ x $3\frac{1}{2}$. Plate, 7 x $8\frac{1}{4}$.

94. Line and stipple. Bust; beard; directed, facing and looking to right. Inscription, centre: *A. Lincoln* [fac. sig.] | *Late president of the United States* | *New York, D. Appleton & Co.* — left: *Miller & Mathews Photors.* — right: *H. W. Smith, N. Y.* $3\frac{7}{8}$ x $4\frac{3}{4}$.

95. Line and stipple. Bust; beard; directed and facing to the right, looking slightly to the right. Inscription, centre: *H. W. Smith, N. Y.* | *A. Lincoln* [fac. sig.] | *Entered according to Act of Congress in the year* 1875, *by S. Walker & Co. . . . at Washington.* 6 x $7\frac{3}{8}$.

96. Line and stipple. Bust; beard; directed slightly to the right, facing and looking almost to the front. Inscription, centre: *H. W.*

*Smith, Sc.* | *A. Lincoln* [fac. sig.] | *S. Walker, Boston.* $6\frac{1}{2}$ x $8\frac{1}{8}$.

### Stuart, F. T.

97. Stipple. From a sculptured bust; beard; directed slightly to the left; head in profile, to the left. Inscription, left: *Jones Sc.*— right: *F. T. Stuart Eng. Boston.* 2 x $3\frac{1}{4}$.

"The bust was modeled from life by Thos. D. Jones, Columbus, O."

### Stueler, H.

98. Mixed. Bust; beard; directed, facing and looking to the right. Inscription, centre: *Published by J. C. Buttre Co.* | *Abraham Lincoln* [fac. sig.] — right: *Engd. by H. Stueler.* $3\frac{3}{4}$ x $4\frac{1}{2}$. Plate, 7 x 10.

### Walter, A. B.

99. Mixed. Bust; beard; directed and facing to the right, looking very slightly to the right (almost front). Inscription, centre: *Engraved by A. B. Walter, Philada.* | *Hon. Abraham Lincoln,* | *President of the United States* — right: *A. Lincoln* [fac. sig.]. $4\frac{1}{2}$ x $5\frac{7}{8}$.

100. Mixed. Lincoln and "Tad," as in No. 68 (which see), but showing more of legs. Oval, in rectangular black border. Inscription,

centre: *Published by Bradley & Co. 66 Nth 4th St. Philadelphia | President Lincoln and his son "Tad"* — left: *After a photo from life* — right: *engraved by A. B. Walters.*

9 x 10⅜. Plate, 13 x 14¾.

**Weger.**

101. Line and stipple. Bust; clean-shaven; directed to the left, facing and looking very slightly to the left (almost front). Inscription, centre: *Abraham Lincoln | Verlag v. Baumgärtner's Buchh.*— left: *Nach einer Photographie v. Brady* — right: *Stich u. Druck v. Weger, Leipzig.*

4½ x 4¼. Plate, 6¼ x 8½.

## GROUPS.

**Buttre, J. C.**

102. Mixed. Lincoln Family. All full-length. Lincoln at right; beard; directed and facing to the left, looking down at book held on his crossed knee, "Tad" at his side. Mrs. Lincoln at left. Table between, in front of which sits Willie, and behind which Robert is standing. 25⅜ x 17⅞. Plate, 28¾ x 21½.

*A.* Trial proof, not finished.

*B.* Finished plate. Proof. Inscription below, centre: *Entered according to act of Congress*

*A. D.* 1867 *by J. C. Buttre in . . . New York.*

*C.* Print. The upper corners now rounded off. Inscription, centre: *Entered according to act of Congress in the year* 1873 *by J. C. Buttre in . . . Washington.* | *Published by J. C. Buttre*, 48 *Franklin St. New York.* | *The Lincoln family in* 1861 — left: *Painted by F. B. Carpenter* — right: *Engraved by J. C. Buttre.* The names of the members of the family also appear under their respective portraits.

103. Line. Trial proof. "Lincoln and Stephens in Hampton Roads, Feb. 6/65." Lincoln, Hunter, Campbell, Stewart, Stephens and Seward (in order named, beginning at left) seated around a small table. $6\frac{9}{16} \times 4\frac{5}{16}$.

**Kelly, Thomas (?).**

104. Mixed. Lincoln Family. All full-length. Lincoln at the right, seated; beard; directed, facing and looking to the left; left hand holding book. Mrs. Lincoln at the left, Thomas ("Tad") standing by her side. Table between, behind which stand Robert and Willie. In background: left, column; right, curtain; centre, view of dome of Capitol at Washington. Inscription, centre: *Entered*

*according to Act of Congress A. D.* 1866 *by Thos. Kelly, in . . . N. Y.* | *Lincoln Family.* | *Published by Thomas Kelly,* 264 *Third Avenue, between* 22*d & 23d Sts. N. Y.* The names of the members of the family also appear under their respective portraits.

$24\frac{7}{8}$ x 18. Plate, $28\frac{3}{4}$ x $21\frac{5}{8}$.

**McRae, J. C.**

105. Line and stipple. Lincoln and the drummer boy. Upper corners rounded. Inscription, centre: *Entered according to Act of Congress in the year* 1867, *by F. Heaton, in . . . Ohio.* | *F. Heaton, publisher, Cleveland, O.* | *Lincoln and the drummer boy.* | "*The boy advanced . . . for me.*" | . . . — left: *Painted by Knapp* — right: *Engd. by J. C. McRae, N. Y.*

$12\frac{7}{8}$ x $16\frac{1}{2}$. Plate, 17 x $21\frac{3}{4}$.

**Ritchie, A. H.**

106. Mixed. "The first reading of the Emancipation Proclamation before the cabinet." Lincoln seated at a table, his legs crossed, paper in his left hand, surrounded by the members of his cabinet. Names of the personages are printed in margin below their respective portraits. Inscription, under title above given, centre: *From the original picture painted at the White House in* 1864. | *Entered according to act of Congress in the year* 1865, *by F. B. Carpenter in . . . New York* | *Premium En-*

*graving from "The Independent"* — left: *Painted by F. B. Carpenter* — right: *Engraved by A. H. Ritchie.* 21 x 32½.

### Robin, A.

107. Mixed. Lincoln and Family. At right, Lincoln seated (directed and facing to the left), with a book on his lap, from which he looks up and very slightly to the left; "Tad" at his right side, a table at his left elbow. Facing him is Mrs. Lincoln, seated, with Robert, in uniform, standing at her left side. Picture of Willie hanging over Lincoln's head. Oval. Inscription, centre, following bottom of oval: *Engd. by A. Robin, N. Y. Entered according to act of Congress, in the year* 1869, *by G. W. Massee in . . . Pennsylvania* — below, in straight line: *Lincoln and family.* 8⅛ x 10⅛.

### Sadd, H. S.

108. Mixed. Lincoln, full-length; beard; standing in centre, directed to the front, facing and looking almost to the front (very slightly to the right). Quill pen in right hand, left hand resting on sheet inscribed "Constitution of the United States of America," placed on a column and under a bust of Washington, with laurel wreath around head. On the left, Gen. Scott and Henry Clay seated, others standing. On the right, Webster (with right

hand resting on the "Constitution" before mentioned) and others standing — Gen. Butler in background — and one seated, holding shield with colors of U. S. In foreground, right: crown and sceptre on the floor; centre: drapery. At the top, right: eagle drawing aside drapery. Over Lincoln's head, female genius with branch in left hand and liberty-cap on pole in right. At top, left, clouds, with winged genius on globe inscribed: "America." Inscription, centre: *Union.* | *Published by William Pate*, 58 & 60 *Fulton St. N. Y.* | *Boston, L. A. Elliot & Co.*— left: *Painted by T. H. Matteson* — right: *Engraved by H. S. Sadd.* | *Printed by W. Pate.* $19\frac{1}{2}$ x $26\frac{1}{2}$.

"This plate was originally made in 1850–1 to commemorate the Compromise Measure. Calhoun was the central standing figure. In 1861 Lincoln's head was substituted. Gen. Butler was also substituted."

### Sartain, John.

109. Mixed. Lincoln received by the spirit of Washington. Both in clouds, surrounded by angels. Inscription, centre: *Entered according to Act of Congress in the year* 1866 *by W. H. Hermans in . . . New York.* | *Published by W. H. Hermans Penn Yan Yates Co. N. Y.* —left: *Designed by W. H. Hermans.* | *Artist's proof*— right: *Engraved by John Sartain, Phila.* 14 x $18\frac{1}{4}$. Plate, $17\frac{3}{4}$ x 23.

### Sartain, William.

10. Mixed. Lincoln Family. Lincoln and "Tad" on the left, Mrs. Lincoln on the right, all seated; table between, behind which stands Robert, back of whom hangs picture of Willie. "Artist's proof." Inscription, centre: *Entered according to Act of Congress, in the year* 1866, *by William Sartain in . . . Pennsylvania.* | *Published by Bradley & Co.* 66 *N. Fourth St. Philadelphia.* | *R. H. Curran, Rochester, New York* — left: *Painted by S. B. Waugh* | *Proof* — right: *Engraved by William Sartain* | *Printed by Irwin & Sartain.* 25 x 17⅞. Plate, 22¼ x 28.

Signed "William Sartain" in pencil.

### Walter, A. B.

11. Mixed. Lincoln Family. Lincoln and "Tad" as in No. 45 (which see), but carried out to full length; Mrs. Lincoln seated at left, Robert, in uniform, standing behind them. Picture of Willie in upper right-hand corner. Inscription, centre: *Published by John Dainty, Philadelphia.* | *Prest. Lincoln and family.* | *Entered according to Act of Congress in the year* 1865 *by John Dainty in . . . Pennsylvania* — left: *Painted by F. Schell* — right: *Engraved by A. B. Walter.* 10 x 13⅜.

# LITHOGRAPHS.

## PORTRAITS.

112. Bust; beard; directed, facing and looking to the right. *A. Lincoln* in facsimile on tinted portion, lower right-hand corner. Inscription underneath, centre: *Verlag v. A. Janke & Simon. Berlin Ritter-Str.* 100 | *A. Lincoln.* | *President of the United States of America.*

9 x 10⅓.

113. Bust; beard; directed to the left, facing and looking to the front. Inscription, centre: *Abraham Lincoln.* | *Copied by permission from the original picture by Matthew Wilson* — | *now in possession of Hon. Gideon Welles, Secy. of the Navy.* | *Published by L. Prang & Co., Boston, Mass.* | *Entered according to Act of Congress in the year* 1865 *by L. Prang & Co. in . . . Massachusetts.* 9¾ x 11¾.

14. Bust; beard; directed to the front, facing and looking to the right. Oval. Inscription, centre: *Abraham Lincoln* | *Issued from Buffords' Print Publishing House*, 313 *Washington St. Boston, Mass.* | *Entered according to Act of Congress in the year* 1865 *by J. H. Buffords, in . . . Mass.* $10\frac{1}{4}$ x $12\frac{1}{4}$.

15. *A.* Bust; beard; directed and facing very slightly to the right, looking to the front. Inscription, centre: *Abraham Lincoln* — right: *Published by William Smith*, 702, *South Third St., Philada.* $18\frac{1}{2}$ x $23\frac{1}{2}$.

*B.* Same, rounded off below top button of vest, colored. Black background. No inscription. $18\frac{1}{2}$ x 22.

16. Bust; beard; directed to the left, facing and looking very slightly to the right. Oval; face, background and border tinted. Inscription, centre: *Abraham Lincoln,* | *Sixteenth President of the United States* —left: *Though shrined in dust our President now lies* | *The memory of his deeds shall ever bloom* | *Twined with proud laurels shall the olive rise* | *And wave unfading o'er his honored tomb.*—right: *To him the nation yields undying fame* | *First on her heroes' list inscribe his name* | *High o'er the sculptured marble let him stand* | *The unselfish Patriot of his native land.* $17\frac{3}{4}$ x $21\frac{1}{2}$.

117. Bust; beard; directed, facing and looking to the right. Oval; tinted. Inscription, within the border: *A. Lincoln* [fac. sig.] — underneath, centre: *Abraham Lincoln,* | *Late President of the U. S. Assassinated April 14th* 1865. $10\frac{7}{8}$ x 14.

118. Bust; beard; directed, facing and looking slightly to the left. Inscription, centre: *Abraham Lincoln* | *the late President of the United States of America* | ✠ | *15th April* 1865. | *Verlag v. Seitz, Hamburg.* $7\frac{1}{2}$ x 9.

119. Half-length, seated; beard; directed to the left, facing and looking to the front. Right arm apparently resting on arm of chair, hand holding quill pen; left hand on lap. Inscription, centre: *Abraham Lincoln.* 8 x 12.

120. Description of this tallies with that of No. 119, but it is not the same lithograph. The former is darker in the hair, which is also higher, and there are other points of difference. Inscription, centre: *Abraham Lincoln.* $7\frac{7}{8}$ x $11\frac{3}{4}$.

121. Chromo. Three-quarters length, seated; beard; directed and facing to the right, looking very slightly to the right. Right arm resting on arm of chair, left one on table, next to red book. Red curtain at left, on bottom of which is

printed: *Oelfarben-Druck & Verlag* | *Berg & Porsch, Berlin.* No other inscription. $14\frac{3}{4}$ x 18.

22. Three-quarters length; standing; beard; directed slightly to the right, facing and looking to the right. Right hand thrust into breast of coat, left hand resting on Emancipation Proclamation lying on table, on which is also placed a high hat, behind which appears the top of a cane. Top part of a chair to the left, and curtain above. In background on the right is seen the Capitol at Washington. Inscription, centre: *Abraham Lincoln.* | *Issued from Buffords Print Publishing House,* 313 *Washington St. Boston.* $8\frac{1}{2}$ x $11\frac{1}{4}$.

23. Full-length, standing; clean-shaven; directed to the left, facing and looking very slightly to the left. Right hand on paper on table, left hand on hip. Inscription, centre: *Magee,* 316 *Chesnut* [sic!] *St. Phila.* | *Abraham Lincoln* | *Entered according to Act of Congress, in the Eastern District of Pennsylvania, by J. Magee, in the year* 1861. $3\frac{7}{8}$ x $7\frac{1}{2}$.

24. Full-length, standing; beard; directed, facing and looking to the front. Left hand on hip, right hand resting on sheet inscribed "Constitution. Freedom," on table, on which are

placed also books, a lamp, a globe with lettering "America," etc. Column and curtain in background on left. Chair behind figure, with three books on the floor beside it. A large rug takes up most of the floor space. Inscription, centre: *Abraham Lincoln* — right: *A. Lincoln.* [fac. sig.]. 19 x 24⅝.

125. Bust; clean-shaven; directed very slightly to the right, facing and looking to the right. Inscription, centre: *Yours truly A. Lincoln* [fac. sig.] | *Hon. Abraham Lincoln* — right: *J. H. Bufford's, Boston.* 15¾ x 22.

"Painted by Thomas Hicks." Probably drawn on the stone by J. E. Baker.

126. Colored. Half-length, seated; beard; directed, facing and looking to the right. Corner of table with book at right. At bottom, near centre, "J. Baker" is lithographed on arm of chair. No other inscription. 18¾ x 23½.

"After the Brady ('64) photo."

127. Bust; beard; directed, facing and looking to the right. In black oval border, decorated above with shield bearing U. S. colors, below with flag of U. S., both in colors. *Max Rosenthal Del* is lithographed inside the border, at the left, on the right arm. Inscription,

centre: *Abraham Lincoln* | *Sixteenth President of the United States* | *Born February* 12, 1809. *Died April* 15, 1865. | *Published by L. N. Rosenthal,* | *No.* 327 *Walnut St. Phila. Pa.* $9\frac{3}{4}$ x $12\frac{1}{4}$.

28. To the waist, seated; beard; directed to the left, facing and looking to the front. Right hand thrust into vest, left arm resting on arm of chair and holding book. Curtain and base of column in background. Black mourning border. Inscription, centre: *Entered according to Act of Congress in the year* 1861, *by Currier & Ives, in . . . New York* | *Abraham Lincoln.* | *Sixteenth President of the United States* | *Assassinated April* 14*th*, 1865. $8\frac{3}{8}$ x $11\frac{3}{8}$.

29. Bust; beard; directed to the front, facing and looking to the left. In oval border, placed in centre of "Proclamation of Emancipation" executed in ornamental penmanship, with five small designs interspersed. Inscription, centre: *Entered according to act of Congress by A. Kidder in . . . Illinois* — left: *Designed & executed by A. Kidder Publisher. office* 429 *Broadway N. Y.* 86 *Dearborn St. Chicago.* | *Lith. & printed by Chas. Shober Cor. Clark & Lake St. Chicago.*

L. P., $2\frac{1}{2}$ x 3.

130. Bust; beard; directed, facing and looking to the right. The sheet is covered with the written "Emancipation Proclamations," certain portions of which are heavily shaded and thus form a dim picture of the President. The whole is set in an ornamental border, which encloses also in each corner at the bottom a design representing, respectively, the negro ill-treated in the South in "1860" and freed by the North in "1865." Inscription, centre: *Allegorical portrait of* | *Abraham Lincoln.* | *Respectfully dedicated to the Union Leagues of the United States by the Publishers* | *Published by the Art Publishing Association of Philadelphia; Swander Bishop & Co.* | *Entered according to Act of Congress in the year* 1865, *by Swander Bishop & Co. in . . . Pennsylvania* — left: *Des. & Drawn with a Steel pen by R. Morris Swander* — right: *Engraved facsimile by P. S. Duval & Son Philada.* $15\frac{7}{8}$ x $21\frac{1}{8}$.

131. Full-length, standing; beard; directed to the front, facing and looking slightly to the right. Left hand on hip, right one on paper lying on table. Placed in centre of Emancipation Proclamation, written around the figure. Floral border above and below. Inscription, centre: *The original* | *Designed and Executed* | *entirely with a* | *Pen* | *by* | *Gilman R.*

*Russell | Prof. of Penmanship.*— left: *P. S. Duval & Son lith. Phila.* — right: *Published by a Company.* $17\frac{1}{2}$ x $25\frac{1}{2}$.

132. Bust; beard; directed, facing and looking to the left. Oval to the right. On left side is a similar portrait, in oval, of Washington, directed and facing to the right, looking to the front. Between the portraits, an eagle, figure of Justice, Capitol (under which the title "The champions of freedom"). In left lower corner, Revolutionary soldiers; in right lower corner, Union soldiers; etc., etc. Inscription, underneath, centre: *Entered according to Act of Congress in the year* 1865, *by Samuel Marshall in . . . Delaware* — left: *Bradley & Co., Publishers No.* 66 *N.* 4. *St. Philada.* —right: *P. S. Duval & Son lith. Phila.*
L. P., $7\frac{3}{8}$ x $9\frac{3}{8}$.

133. Lincoln and Tad, as in No. 45, but more shown of the legs. Oval, in an ornamental, rectangular border. Tinted. To the right, part of signature, beginning with "Y," cut off at oval line. Inscription, below, centre: *Abraham Lincoln, the martyred president.* | *Assassinated, April* 14*th*, 1865 — left, in the border: *Pub. by John Smith*, 756 *So.* 4*th St. Phila.*
$18\frac{5}{8}$ x $23\frac{3}{4}$.

## GROUPS.

**134.** Outbreak of the Rebellion. Davis and Southerners on left, in uproar and tearing American flag; Lincoln on right, addressing supporters of the Union; Columbia in the centre, with a figure of Justice militant. Inscription, centre: *Entered according to Act of Congress A. D.* 1865, *by Kimmel & Forster in . . . New York.* | *The outbreak of the Rebellion in the United States* 1861 — right: *Kimmel & Forster, N. Y.* $24\frac{1}{2}$ x 17.

**135.** The Council of War. Signed *P. Krämer*, at bottom, near the right corner. Inscription, centre: *Entered According to Act of Congress A. D.* 1865 *by N. P. Beers in . . . N. Y.* | *The council of war* | "*I propose to fight it out on this line if it takes all summer.*" | *U. S. Grant* [fac. sig.]. The names of Porter, Farragut, Lincoln, Sherman, Thomas, Grant, and Sheridan, who compose the "Council," are printed under the picture. $18\frac{3}{4}$ x 14.

**136.** Lincoln and his Family. Lincoln, seated, on the right, hands resting on book ("Constitution of the United States") on leg; wife and the two boys on the left. Table between, behind which stands Robert in uniform. To the right, pedestal with bust of Washington.

In background, arcade, with curtains, giving distant view of water and hills. Inscription, centre: *Published by William Smith, Printseller, no.* 702 *South Third St. Philada.* | *Lincoln and his family.* — left: *From an Original Drawing by Ad. Biegemann* — right: *lih* [sic!] *D. Wiest.* 24 x 18.

137. Lincoln Family. On left, Lincoln and Willie as in "Lincoln and Tad," No. 45, but carried out to full length; Robert standing behind Lincoln's chair. On the right, Mrs. Lincoln, seated; "Tad" on low stool beside her. Table in centre. Inscription, centre: *Entered according to Act of Congress in the Year* 1865 *by Wm. C. Robertson, in . . . New York.* | *Abraham Lincoln & family* | *Respectfully Dedicated to the People of the United States* — left: *Designed & drawn by H. A. Thomas* — right: *Published Imp. Wm. C. Robertson,* 12 *Ann St. N. Y.* $16\frac{1}{2}$ x $13\frac{1}{4}$.

138. Freedom to the Slaves. Negro kneeling, kissing left hand of Lincoln, whose right hand points upward, while his right foot treads on broken fetters. Negro woman and two children in back. Inscription, below, centre: *Freedom to the slaves* | *Proclaimed January* 1*st* 1863 *, by Abraham Lincoln, President of the United States.* | "*Proclaim liberty throughout*

*All the land unto All the inhabitants thereof.*" —*Lev. xxv.* 10.—— left: *Pubd. by Currier & Ives* — right: 152 *Nassau St. N. Y.* $8\frac{1}{2} \times 11\frac{1}{2}$.

139. Grand Reception . . . Numerous portraits of celebrities of the time. In foreground, Lincoln introducing Mrs. Grant to Mrs. Lincoln. Within border and on the lithograph appears: *Lith. of Major & Knapp*, 449 *Broadway*, *N. Y.* Inscription, below, centre: *Entered according to Act of Congress in the year* 1865 *by Frank Leslie in . . . N. York.* | *Grand reception of the notabilities of the nation,* | *at the White House* 1865. $20 \times 14\frac{3}{4}$.

140. Death-bed of Lincoln. In the right lower corner of the lithograph appears: *P. Krämer, Del,* reversed. Inscription, centre: *Entered According to Act of Congress A. D.* 1865 *by N. P. Beers in . . . N. Y.* — left: *Printed by A. Brett & Co.* 83 *Nassau St.* | *Proof* — right: *Published by Jones & Clark* 83 *Nassau St. N. Y.* Underneath are printed the names of the personages surrounding the bed. $18\frac{5}{8} \times 24\frac{3}{4}$.

141. Lincoln, supported by Father Time and an angel, is borne upward on clouds out of his tomb, which is lettered: *A. Lincoln,* | *Died*

*April* 15th 1865. In foreground, an Indian and a genius of America, with armor, shield, eagle, etc. Figures of women and children in background to left. Signature *D. Wiest* in lower left-hand corner. Inscription, centre: *Published by William Smith, Printseller No.* 702 *South Third St. Phila.* | *In memory of Abraham Lincoln.* | *The reward of the just.* 18¼ x 24.

142. "Home of Abraham Lincoln." Tinted. Blue sky. Inscription, centre: title as above — left: *L. Prang & Co. lith. Boston.* 13⅜ x 11.

---

143. Process plate. Line. Bust; beard; directed, facing and looking to the right. Placed in upper half of large sheet headed *The Autobiography of Abraham Lincoln*, the autobiography appearing below in facsimile of Lincoln's writing. Inscription, underneath, centre: *Entered according to Act of Congress in the year* 1872 *by Jesse W. Fell, in . . . Washington* | *Published by James R. Osgood & Co. Boston.* L. P., 7¾ x 9⅛.

144. Process plate. Bust; beard; directed, facing and looking to the right. Inscription, centre: *Abraham Lincoln* — left: *copyright* 1894 *by the Taber Art Co.* — right: *painted by Cyrus Cobb.* 14 x 17.

145. Process plate. Reproduction of bas-relief. Bust; clean-shaven; directed slightly to the right, facing and looking to the right (almost profile). Inscription, top, centre: *Abraham Lincoln* — top, left: *MDCCC* | *IX* — top, right: *MDCCC* | *LXV* — left, near bottom: *H. H.* | *Zearing* | *Sculpt* | *Chicago* | '92 — right lower corner: *Copyright* 1892. 7 x 9.

# DRAWINGS AND MISCELLANIES.

146. Oil-painting in black-and-white by F. B. Carpenter. For description, see No. 48, F. Halpin's engraving of this.

147. Lincoln Family. Oil-painting in black-and-white by F. B. Carpenter. For description, see No. 102, J. C. Buttre's engraving of this. $36\frac{1}{2}$ x 27.

148. Abraham Lincoln entering Richmond. Black-and-white drawing by Thomas Nast. Lincoln (with beard, wearing high hat and long frock coat) accompanied by escort of sailors and surrounded by enthusiastic negroes. Signed *Th : Nast* 1/68. In lower right corner: *Lincoln entering Richmond, Va., April 4th*, 1865. 18 x 24.

Owned by Union League Club, N. Y.

149. Lincoln at Willard's Hotel. Black-and-white drawing by Pierre Morand. Full-length, standing; beard; directed to the left, head in profile to the left. Lincoln at window with shade pulled down, wearing high hat, resting elbows on sill, right hand holding roll of paper, legs crossed. In lower left corner is written *At Willard's June* 1864. $3\frac{7}{8} \times 7$.

150. Black-and-white drawing by Massard, "About 1865." Bust; beard; directed, facing and looking to the right.
Drawn part measures $4\frac{15}{16} \times 6\frac{14}{16}$.

151. Water-color drawing by David Hunter Strother (*Porte Crayon*). Full-length, standing; beard; directed to the front, facing and looking to the left. Wearing high hat and long blue coat; right hand holding umbrella, left hand outstretched. Signed "D. H. S." in lower right corner; "at Richmond, 1865 | 9 April" in lower left corner. $3\frac{11}{16} \times 7\frac{1}{16}$.

152. "Abraham Lincoln in the War Office." Black-and-white by David Hunter Strother (*Porte Crayon*). Full-length, standing; beard; directed and facing to the left, looking to the front. Wearing high hat, left hand holding paper, right grasping umbrella. "Map of Virginia" at top, to right. Signed "D. H. S."

in lower right corner; "1864" in left lower corner. $2\frac{13}{16} \times 6\frac{4}{16}$.

153. Original block engraved by G. Kruell. (See No. 59 for description.) $9\frac{1}{2} \times 13$.

154. Bronze circular bas-relief by C. Calverley. Bust; beard; profile to the right. Inscription, around circle: *Abraham Lincoln Feb* · 12 · 1809. *April* · 14 · 1865. At bottom: *C. Calverley.* 1898. *Copyright.* Diameter, $10\frac{3}{4}$.

155. Plaster-of-Paris bas-relief by Charles Calverley. Head; beard; profile to the right. Rectangular, $14\frac{3}{4} \times 19\frac{1}{4}$.

"Original model for the marble bas-relief executed for the Union League Club, 1869."

156. Medal of bronze, gilded. Head; beard; profile to the left. Inscription on circumference: *Dédié par la démocratie française à Lincoln Président deux fois élu des États-Unis* — underneath head: *Franky Magniadas.* On the reverse, a tomb; a winged female genius on the left, with an anchor and a bale of goods; on the right, two half-naked negroes, one with musket and bayonet. To the right, ballot-box labeled "vote." At top, American eagle with the usual symbols (shield, arrows, branch, and band inscribed "e pluribus unum") surrounded by stars and rays. In background, a ship at the left, a locomotive at the right. Inscrip-

tion on tomb: *Lincoln l'honnête homme | abolit l'esclavage rétablit l'union | sauva la République | sans voiler la statue de la liberté | il fut assassiné le* 14 *avril |* 1865. Underneath, in straight line: *Franky-Magniadas* — following curve of medal: *liberté — égalité — fraternité.* Diameter, $3\frac{1}{2}$.

Said to have been got up, by subscription, by French workmen.

157. Bronze life mask of Lincoln by L. W. Volk. Inscription on the back: *This cast was made for R. W. Gilder, a subscriber to the fund for the purchase and presentation to the United States Government of the original mask made in Chicago, April,* 1860, *by Leonard W. Volk from the living face of Abraham Lincoln. This cast was taken from the first replica of the original in New York City, February,* 1884.

158. Bronze cast of Lincoln's hands by L. W. Volk. Inscription on each hand: *Copyright* 1886 *by Leonard W. Volk. This cast of the hand of Abraham Lincoln was made from the first replica of the original made at Springfield, Ill., the Sunday following his nomination to the presidency in* 1860.

159. Group of 14 photographs, on a number of which most of the known engraved portraits of Lincoln are based.

# CATALOGUE

OF AN

# EXHIBITION OF THE ORIGINAL EDITIONS OF THE WORKS OF

# EDMUND SPENSER

THE GROLIER CLUB

NEW YORK

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

Twenty-nine East Thirty-second Street

Friday, May 5th, to Saturday, May 20th

1899

THE DE VINNE PRESS

EDMUND SPENSER, "England's Arch-Poet," died on the 16th of January, 1599. This exhibition of his published works is intended to commemorate the three-hundredth anniversary of that event. The extreme rarity of many of these volumes, not only in America, but also in England, must be the excuse for the few omissions in this otherwise very remarkable collection. The committee feel it is a subject for congratulation that the entire collection is made from the libraries of the members of the Club.

The earliest work of Spenser occurs in "A Theatre wherein be represented as well the miseries and calamities that follow the voluptuous Worldlings," etc. (London, 1569, by J. Vander Noodt), and consists of six Epigrams translated from Petrarch and fifteen Sonnets from the "Visions" of Bellay. Spenser was only seventeen years old when these translations were published. They were reprinted in the "Complaints" of 1591. The original 1569 volume, which is very rare, will be found in this exhibition. The first edition of the "Shepheards

Calendar," 1579, is a very rare volume, and no copy so far as known is owned in America. This is also true of the "Daphnaïda" of 1591. With these exceptions, a full collection has been brought together for the present exhibition. The descriptions, collations, and notes are mostly reprinted from the volume of Collations and Notes published by the Grolier Club in 1893. It is a singular fact that no portrait of Spenser worthy to be called a portrait was engraved before the time of George Vertue. This engraver issued a folio portrait in his series of literary men which bears date of 1727. He also engraved at least two of smaller size — all evidently from the same original painting. The portraits shown are therefore almost all of late date, but have been included in the hope that they will add some interest to the exhibition.

# Spenser's Works.

1. A Theatre | wherein be repre- | fented as wel the miſeries & ca- | lamities that follow the vo- | luptuous Worldlings, | As alſo the greate ioyes and | plesures the faith- | full do enioy. | An Argument both profitable and | delectable, to all that ſincerely | loue the word of God. | Deuiſed by S. Iohn van- | der Noodt. | Seene and allowed according | to the order appointed. | ¶ *Imprinted at London by* | *Henry Bynneman.* | *Anno Domini. 1569. Cvm Privilegio.* [Colophon] *Imprinted at Lon-* | *don, by Henry Bynneman, dwelling in Knight riders streat, at* | *the signe of the Marmaid.* | *Anno 1569.*

Octavo.

Collation: *A—S2, in eights.*

The French original of this work was published in London the previous year. Translations of six epigrams from Petrarch and fifteen sonnets from the "Visions" of Bellay (occupying B 1 verso to D 6 recto) are by Edmund Spenser (who was only 17 years old when they were published), and are his earliest published verse. They were afterwards reprinted, with some changes, in his "Complaints," 1591.

2. ¶ Three Proper, | and wittie, familiar Letters: | lately paſſed betwene two V- | niuerſitie men: touching the Earth- | quake in Aprill laſt, and our Engliſh | refourmed Verſifying. | With the Preface of a well-willer | to them both. | *Imprinted at Lon- |don, by H. Bynneman, dwelling | in Thames ſtreate, neere vnto | Baynardes Caſtell. | Anno Domini. 1580. | Cum gratia & priuilegio Regiæ maiestatis.*

Quarto. Black letter. First edition.
COLLATION: *A—I3, in fours.*

The "two Vniuersitie men" were Spenser and Gabriel Harvey, and the letters seem to have originated from Harvey's failure to obtain the oratorship of Cambridge University; they were probably circulated in manuscript, and at last surreptitiously printed. Harvey, in his "Fovre Letters, and certaine Sonnets," 1592, refers to this as follows: "It was the sinister hap of these unfortunate letters to fall into the hands of malicious enemies or indiscreet friends, who ventured to imprint in earnest what was scribbled in jest."

3. The | Shepheardes Calender | Conteining twelue Æglogues proportio- | nable to the twelue | Monethes. | Entitled | To The Noble And Vertv- | ous Gentleman most worthy of all titles, both | of learning and cheualrie M. | Philip Sidney. | ¶ *Imprinted at London for Iohn* | *Harifon the younger, dwelling in Pater-* | *noſter Roe, at the ſigne of the Anker, and* | *are there to be ſolde.* | [Colophon] ¶ *Imprinted at London by Thomas* | *Eaſt, for Iohn Harriſon the youn-* | *ger, dwelling in Pater noſter Roe, at the* | *ſigne of the Anker, and are there* | *to bee ſolde.* | *1581.*

Quarto. Second edition.

COLLATION *⁂*, 4 *leaves; A—N, in fours* (*title on* *⁂* 1).

The first edition (1579) is not procurable; there is no copy of it in the United States so far as known.

4. The | Shepheardes Calender, | Conteining twelue Æglogues propor- | tionable to the twelue | Monethes. | Entitled | To The Noble And Ver- | tuous Gentleman moſt worthie of | all titles, both of learning and | chiualry, Maiſter Philip | Sidney. | *Imprinted at London by Iohn Wolfe for* | *Iohn Harriſon the yonger, dwelling*

*in Pater | noſter Roe, at the ſigne of the Anker. | 1586.*

Quarto. Black letter. Woodcuts. Third edition.

COLLATION: *Four leaves (no signature marks); A—N, in fours.*

5. The | Shepheards Calender. | Conteining twelue Aeglogues propor- | tionable to the twelue | Monethes. | Entitvled, | To the noble and vertuous Gen- | tleman moſt worthie of all titles, both | of learning and chiualry, Mai- | ſter Philip Sidney. | *London | Printed by Iohn Windet, for Iohn Harriſon | the yonger, dwelling in Pater noſter Roe, at the | ſigne of the Anger. 1591.*

Quarto. Black letter. Woodcuts. Fourth edition.

COLLATION: *, *four leaves; A — N, in fours.*

This and the edition of 1586 are the counterparts of each other, the matter being the same and the pages ending alike. The illustrations are printed from the same blocks; the type, however, was reset, there being some slight differences in spelling, etc., and the printer's ornaments at foot of the eclogues are different.

6. The | Shepheards | Calender: | Conteyning Twelve | Aeglogues, proportionable

to the | twelue Moneths. | Entitvled, | To the Noble and vertuous Gentleman, moſt wor- | thy of all tytles, both of learning and chiualrie, | Maiſter Philip Sidney. | *London* | *Printed by Thomas Creede, for Iohn Harrison the* | *yonger, dwelling in Pater noſter Row, at the* | *ſigne of the Anchor.* | *1597.*

Quarto. Black letter. Woodcuts. Fifth edition.
COLLATION: *A — O, in fours.*

7. The Faerie | Qveene. | Diſpoſed into twelue books, | Faſhioning | XII. Morall vertues. | *London* | *Printed for William Ponſonbie.* | *1590.*

Quarto. First edition.
COLLATION: *A — Qq 4, in eights.*

The first edition of the first part. Although the title calls for twelve books, only six were ever published, the first three of which are contained in this volume. In some copies a blank space is left on page 332 for the insertion of several Welsh words, apparently indicating such copies as the first issue.

8. [Same. Another copy.]

9. The Faerie | Qveene. | Diſpoſed into twelue bookes, | Fashioning | XII. Morall

vertues. | *London* | *Printed for William Ponſonbie.* | *1596.*

Quarto. Second edition.
COLLATION: *A — Z and Aa — Oo, in eights.*

This is the second edition of the first portion of the "Faerie Queene." It was printed to accompany the second portion first published in the same year. Although a paginary reprint, it differs from the first in that all the matter in that edition commencing with signature Pp is omitted, with the exception of the three commendatory verses ending on Oo 8, one of which is anonymous and the others signed W. R. and Hobynoll. The last five stanzas are also rewritten and reduced to three, and the spaces on page 332 are filled with Welsh words.

10. The Second | Part Of The | Faerie Qveene. | Containing | The Fovrth, | Fifth, and | Sixth Bookes. | By Ed. Spenſer. | *Imprinted at London for VVilliam* | *Ponſonby. 1596.*

Quarto. First edition.
COLLATION: *A — Kk 4, in eights.*

This is the first edition of the second part, uniform with that of the first part published in 1590, and also with the second edition of that part published in 1596, with which this is generally found.

11. [Another copy of the second edition of the first part and the first edition of the

second part, bound in one volume with "Colin Clout," and formerly in the library of John Evelyn, whose monogram is stamped on the binding.]

12. The | Faerie | Qveene, | Disposed Into | XII. Bookes, | Faſhioning twelue Morall Vertues. | *At London.* | ¶ *Printed by H. L. for Mathew Lownes.* | *1609.*

Folio. Third edition.

COLLATION: *A—Y and Aa—Hh, in sixes Ii, four leaves; ¶, eight leaves.*

The third edition of the first three books of the "Faerie Queene" and the second edition of the fourth, fifth, and sixth books. It is the first folio edition, and frequently occurs with other works of the author bound at the end. This undoubtedly arose from the circumstance of there being copies left in the hands of the publisher in 1611–12 (when the collected edition hereinafter described was printed), and the additional works were added to them with the exception of "Prosopopoia, or Mother Hubberds Tale," which was not published in this form until 1613, and consequently too late to be included.

The "Two Cantos of Mvtabilitie" first appeared in this edition.

13. Complaints. | Containing ſundrie | ſmall Poemes of the | Worlds Va- | nitie. | VVhereof the next Page | maketh menti- | on. | By Ed. Sp. | *London.* | *Imprinted*

*for VVilliam | Ponſonbie, dwelling in Paules | Churchyard at the ſigne of | the Biſhops head. | 1591.*

Quarto. First edition.
COLLATION: *A—Z, in fours.*

14. [Same. Another copy.]

15. Colin Clovts | Come home againe. | By Ed. Spencer. | *London | Printed for VVilliam Ponſonbie. | 1595.*

Quarto. First edition.
COLLATION: *A—K, in fours.*

This volume contains "a pastorall Aeglogue upon the death of Sir Philip Sidney, Kt."

16. [Same. Another copy.]

17. Amoretti | And | Epithalamion. | Written not long ſince | by Edmunde | Spenſer. | *Printed for William | Ponſonby. 1595.*

Small octavo.
COLLATION: *Five leaves; A2—H, in eights.*

It is stated in the Locker Catalogue that "not more than seven perfect copies are known."

18. Prothalamion | Or | A Spouſall Verſe made by | Edm. Spenſer. | In Honovr of

the Dov- | ble mariage of the two Honorable & vertuous | Ladies, the Ladie Elizabeth and the Ladie Katherine | Somerset, Daughters to the Right Honourable the | Earle of Worcester and eſpouſed to the two worthie | Gentlemen M. Henry Gilford, and | M. William Peter Eſquyers. | *At London.* | *Printed for VVilliam Ponſonby.* | *1596.*

Quarto. First edition.
COLLATION: *A—B2, in fours.*

In some copies the catchword on the recto of sig. B2 was printed "To" (in error); in others it was corrected to "From."

19. Fowre Hymnes, | Made By | Edm. Spenser. | *London,* | *Printed for William Ponſonby.* | *1596.*

Quarto.
COLLATION: *A—K 2, in fours.*

This is the first edition of the "Fowre Hymnes" and the second edition of "Daphnaïda," the latter having been first published in 1591.

20. [Same. Another copy.]

21. The | Faerie Qveen: | The | Shepheards Calendar: | Together | With The Other | Works of England's Arch-Poët, | Edm.

Spenser: | ¶ Collected into one Volume, and | carefully corrected. | *Printed by H. L. for Mathew Lownes.* | *Anno Dom. 1611.*

Folio. Double columns. First collected edition.

COLLATION: *Two leaves; ¶, eight leaves; A, five leaves; B—P, in sixes; Q, four leaves; R—Hh, in sixes; A—E, in sixes; F, four leaves; A, eight leaves; A—L, in sixes; M, two leaves.*

This is properly the first collected edition of Spenser's works, although many copies of the 1609 edition of the "Faerie Queen" have a portion of the minor works bound at the end, as noted in the description of that edition. It varies from the 1609 edition in numerous instances in text, spelling, and ornaments, showing that it was entirely reprinted. Some copies have the title to the second part dated 1613, and there are also variations in the date at the end of this book on the verso of signature Hh 5. It is generally believed that Spenser's friend Gabriel Harvey was the editor of this volume.

22. A View | Of The State | Of | Ireland, | Written dialogue-wise betweene | Eudoxus and Irenæus, | By Edmund Spenser Esq. | in the yeare 1596. | *Dublin,* | *Printed by the Society of Stationers.* | *M,DC,XXXIII.*

Folio.

COLLATION: ¶, *4 leaves; A—K, in sixes; L, 4 leaves.* (*Title on* ¶ *1.*)

23. A View | Of The State | Of | Ireland, | Written dialogue-wiſe betweene | Eudoxus and Irenæus, | By Edmund Spenser Esq. | in the yeare 1596. | Whereunto is added the History | of Ireland, | By Edmund Campion, | ſometime fellow of S^t^ Iohn's | Colledge in Oxford. | Publiſhed by Sir Iames Ware | Knight. | *Dublin,* | *Printed by the Society of Stationers.* | *M,DC,XXXIII.*

Folio.

COLLATION: ¶, *4 leaves; A—L4, in sixes;* ¶, *6 leaves; A—M4 and Aa—Tt3, in sixes.*

The first part of this work is identical with that described in previous item except the title; the additional matter commences with a new title on ¶ 1, as follows:

Two | Histories | Of Ireland. | The one written by Edmund | Campion, the other by | Meredith Hanmer | Dr of Divinity. | *Dublin,* | *Printed by the Society of* | *Stationers.* | *M.DC.XXXIII.*

# Portraits.

The portraits are all bust pictures and are divided into four groups, indicated in heavy type. In each group most of the pictures have evidently a common origin. Inscription below, unless otherwise stated.

## FACING TO THE RIGHT; MOUSTACHE ONLY; LONG CURLS.

24. Inscription, centre: *Spenser.*

The earliest known portrait of Spenser, taken from an engraved title-page of the 17th century. Evidently a fancy sketch.

## FACING TO THE LEFT; MOUSTACHE AND BEARD; CURLY HAIR.

25. *Geo: Vertue Sculp: 1727.*

With the lines:

*Anglica te vivo, vixit plausitq Poesis;*
*Nunc morttura, timet te moriente Mori.*
*Camden.*

and further inscriptions.

26. Inscription, centre: *Edmund Spenser.* | *Obt. 1598. Ætat: 45* — right: *G. Vertue Sculp.*

27. Inscription, centre: *Publish'd by Harrison & C°. June 1. 1794.* | *Edmund Spenser* —left: *From Vertue*—right: *Audinot Sculp.*

28. Inscription, centre: *Holl, sculp* | *Spenser.*

29. "Edmund Spenser" in panel below portrait. Inscription, right: *W. H. Worthington sc.* — below, centre: *Published by W. Pickering, Chancery Lane, Nattali & Combe, Tavistock Street, & Talboys & Wheeler, Oxford.*

From the "Wreath" edition of Spenser.

30. Inscription, centre: *W. B. Scott 1839.*

31. Inscription, centre: *C. G. Lewis, Del.t et Sculp.t* | *Edmund Spenser.* | *Published by John W. Parker, West Strand.*

FACING TO THE RIGHT; MOUSTACHE AND BEARD; CURLY HAIR.

32. "Edmund Spencer" in panel under portrait. Inscription, left: *From an Original in Lord Chesterfields Collection* — right: *Cook sculp.t* — below, centre: *Printed for John Bell near Exeter Exchange Strand London Dec.r 15.th 1777.*

33. Inscription, centre, above: *For the London Mag.* — below: *Printed for R. Baldwin Junr at the Rose in pater Noster Row 1753.*

34. "Edmund Spencer" in panel under portrait. Inscription, centre, above: *Engraved for the Universal Magazine.*— below: *Printed for I. Hinton at the Kings Arms in paternoster Row.*

35. *G. Van de Gucht Sc.* Under the portrait, in a sort of sunken panel: *Edmund Spencer.*

36. Inscription, centre: *Edmund Spencer.* | *Obt. 1598.* | *Pub. Novr. 4, 1817, by Wm Scott, Stangate Street, Lambeth.*

FACING TO THE RIGHT; MOUSTACHE AND IMPERIAL; SHORT HAIR; LARGE RUFF AROUND THE NECK.

37. Inscription, left: *Drawn by T. Uwins.*— right: *Engraved by C. Warren.*— below, centre: *Edmund Spenser.* | *From an original Picture in the collection of the* | *Right Honorable the Earl of Kinnoul.* | *London, Septr. 1, 1822, Published by W. Walker, 5 Grays Inn Square.*

38. [Same, on India paper.]

39. Inscription, centre: *Engraved by J. Thomson.* | *Spenser.* | *From an original Picture in the possession of* | *The Earl of Kinnoult.* | *Under the Superintendance of the Society for the Diffusion of Useful Knowledge.* | *London, Published by Charles Knight, Ludgate Street.*

40. Inscription, centre: *Engd by H. B. Hall & Sons, N. Y.* | *Spenser.* |

---

## Miscellaneous Prints.

41. "Spenser's House, Kilcolman, Ireland."

Inscription, centre: as above — left: *W. Havell* — right: *F. W. Topham.*

42. Spenser's Tomb.

No inscription below. At the top, left, appears: *Vol: II. pag: 39.*

# ENGRAVED PORTRAITS OF WASHINGTON.

# Exhibition of Engraved Portraits of Washington Commemorative of the Centenary of his Death

On view at

**The Grolier Club**

Twenty-nine East Thirty-second St., New-York

Dec. 14th, 1899, to Jan. 6th, 1900

THE DE VINNE PRESS

# INTRODUCTION

George Washington died at Mount Vernon on December 14, 1799. Numerous portraits of him, painted and engraved, existed at the time of his death. When, in 1880, the late W. S. Baker published in Philadelphia his useful compendium, "The Engraved Portraits of Washington," he was able to catalogue and describe four hundred and thirty-four different portraits. His efforts deserved, and have received the gratitude of all collectors of Washingtoniana. He was the pioneer in his province, and to his sagacious industry all other investigators are bound to acknowledge their indebtedness. But Mr. Baker could not escape the pressure of those limitations under which all makers of catalogues are destined to work when they break new ground. Since 1880 many portraits of Washington, unknown to or undescribed by Baker, have been brought to light, and collectors have come to realize more and more that the iconography of

Washington, like that of Napoleon, Franklin, and Lincoln, offers an extraordinarily fruitful field for research.

The Grolier Club commemorates in the present exhibition the centenary of the death of Washington. Such a tribute is, however, necessarily restricted in scope, and perhaps of transitory effect. It has been decided, therefore, that the interest of the Club in that side of Washington's history which is more particularly significant to its members, shall take permanent form in a new catalogue of the engraved portraits of our first President, a catalogue which shall include all the portraits discovered since the publication of Mr. Baker's book, or which have been omitted in that work, and which shall correct such errors as it contains. Mr. Charles Henry Hart has consented to undertake the task, and the result of his labors will presently appear as one of the regular publications of the Club. It is expected that this will be the standard work for which collectors have been waiting. The brief handbook to which these remarks are prefixed, it may be added, is issued merely

for the purpose of providing a convenient guide to the exhibition. It is not in any sense based on the work prepared by Mr. Hart.

The space in the gallery of the Club does not admit of an attempt to exhibit a complete collection of the mass of engraved portraits which have risen around the personality of Washington. The aim of the committee has been rather to place on view a number of the rarer prints, with a selection of others sufficient to give the spectator a broad conception of the manner in which the illustrious subject has been treated by successive generations of engravers.

The Committee of Arrangements begs to thank Judge Mitchell and Hampton L. Carson, Esq., of Phila., G. R. Barrett, Esq., of Boston, and Mrs. C. C. Worthington and W. C. Crane, Esq., of New York (who are not members of the Club), for rare prints loaned.

## ERRATA.

1. **His Excell: G. Washington Esq^r.** Bust, in oval.
   Mezzotint. By C. W. Peale. Third state, the lettering altered.
   Very rare. B. 1.
   A. The same, with letters.

129. **Jorge Washington.** Bust.
   Line. By Hatch, after G. Stuart.
   Rare. B. 249.

163. **George Washington.** Full bust, in uniform. Oval.
   Stipple. By B. Tanner, after G. Stuart.
   Very rare. B. 341.

# CATALOGUE.

*The "B" numbers refer to those of W. S. Baker's Catalogue.*

1. **His Excell: G. Washington Esq^r.** Bust, in oval.
   Mezzotint. By C. W. Peale. First state, before any letters.
   Very rare. B. 1.
   A. The same, with letters.

2. **Gen. Washington.** Full bust, in uniform. Circle, with border, upon a pyramidal base, in a rectangle.
   Line. By William Angus, after C. W. Peale. Proof before all letters. B. 3.
   A. The same, with letters.

3. **Washington.** Full bust, in uniform. Oval, with border, in a rectangle.
   Line. By Chevillet, after C. W. Peale. Proof before letters.
   Rare. B. 6.

4. **General Washington.** Bust, in uniform. Oval.
   Line. By T. Cook, after C. W. Peale. Proof — open letters.
   Rare. B. 7.

5. **General George Washington.** Full bust, with a border.
   Stipple. By D. Edwin, after C. W. Peale. Printed in colours by H. Charles. B. 10.

6. **General Washington.** Full length, in military costume.
   Mezzotint. By V. Green, after C. W. Peale. Proof — open letters.
   Extremely rare. B. 12.

7. **Le General Washington.** Bust, in uniform. Oval, in a rectangle, with a view of the surrender at Yorktown beneath.
   Line. After C. W. Peale.
   Rare. B. 14.

8. **Gen^l. Washington.** A copy of the preceding print.
Line. By T. Holloway. B. 15.

9. **Washington.** Bust, in uniform. Oval; above a tablet representing the surrender at Yorktown.
Outline. After C. W. Peale.
Extremely rare. B. 16.

10. **S. E. George Washington.** Full bust, in uniform. Oval, with border, resting upon a base in a rectangle.
Line. By J. L., after C. W. Peale. B. 18.

11. **Georges Washington, Eq^er.** Full bust, in uniform. Oval, with border, in a rectangle.
Line. By Le Beau, after Desrais. B. 19.

12. **S. E. George Washington.** Full bust, in uniform. Oval, with border, upon a base in an ornamental rectangle.
Line. By Le Beau, after C. W. Peale.
Extremely rare. B. 20.

13. **Le General Washington.** Full length, in uniform, standing in front of a tent, near a horse.

Line. By N. Le Mire, after N. le Paon, the head after C. W. Peale. Proof before the title. B. 21.

14. **General Washington.** Full figure, in uniform, standing in front of a tent.

Mezzotint. "Printed for and sold by Carrington Bowles," etc. Printed in colours.
Extremely rare. B. 22.

15. **General Washington.** A copy of the preceding print, with variations.

Mezzotint.
Extremely rare. B. 23.

16. **Gen^l. Washington.** Bust, in uniform. Vignette.

Stipple. By James Newton.
Extremely rare. B. 25.

17. **His Excell^cy George Washington, Esq^r.** Bust, in uniform. Oval, with border, in a rectangle.

Line. By J. Norman, after C. W. Peale.
Excessively rare. B. 26.

18. **George Washington.** Bust, in uniform. Oval, with border, in a rectangle.
Line. By N. Pruneau, after C. W. Peale.
Extremely rare. B. 29.

19. **George Washington.** Bust, in uniform. Oval medallion, in a rectangle.
Line. By A. de St. Aubin, after C. W. Peale.
Rare. B. 31.

20. **Washington.** Full bust, in uniform.
Outline. By Sands, after C. W. Peale. B. 33.

21. **His Excel. G: Washington Esq:** Bust, in uniform. Oval, with border, in a rectangle.
Mezzotint. By John Sartain, after C. W. Peale. B. 34.
A. A later impression, without the border or rectangle.

22. **George Washington.** Bust, in uniform. Oval, over which is a rattlesnake and Liberty cap, with the words, "Don't Tread on Me."
Line. By W. Sharp, after C. W. Peale.
Rare. B. 35.

23. **Washington in 1772.** Three quarter length, in uniform.
Line. By J. W. Steel, after C. W. Peale. B. 36.

24. **General Washington.** Bust, in uniform. Oval, with border, in a rectangle.
Line. By J. Trenchard, after C. W. Peale. B. 37.

25. **G. Washington.** Bust, in uniform.
Line. By R. Vinkeles, after C. W. Peale. B. 39.

26. **George Washington.** Bust, in uniform. Oval, with border, in a rectangle.
Line. After C. W. Peale. B. 43.

27. **George Washington Esq^r.** Full figure, in uniform and cocked hat, upon horseback, advancing to the right. A drawn sword in right hand. A battle in the distance.
Mezzotint. Drawn and engraved by Alexander Campbell.
Very rare. B. 46.
A. The same plate, retouched and altered, or another plate.

28. **George Washington Esq^r.** Full figure, in uniform, upon horseback. In the background a fortification.
Line. By Nilson, after Alexander Campbell.
Extremely rare. B. 47.

29. **George Washington Esq^r.** Three quarter length, in uniform.
Etching. After Alexander Campbell.
Rare. B. 48.

30. **George Washington Esqr.** Three quarter length, in uniform, pointing to a battle in left distance.
Mezzotint. After Alexander Campbell.
Rare. B. 49.

31. **George Washington, Esquier.** Full bust, in uniform. Oval, in a rectangle.
Mezzotint. After Alexander Campbell.
Very rare. B. 50.

32. **George Washington Esq^r.** Nearly half length, in uniform. Oval, with border, in a rectangle.
Line. After Alexander Campbell.
Rare. B. 51.

33. **Georg Washington Esqr.** Full bust, in uniform. Oval, with border, in a rectangle.
Line. By T. C. G. Fritzsch, after Alexander Campbell.
Extremely rare. B. 53.

34. **Gen^l. George Washington.** Full bust, in uniform. Oval, with square border, in a rectangle.
Line. After Alexander Campbell. B. 54.

35. **Gen^l. George Washington.** The reverse of the preceding print.
Line. By Liebe, after Alexander Campbell.
Rare. B. 55.

36. **General Washington.** Bust, in uniform. Oval, with border.
Line. After Alexander Campbell. B. 56.

37. **George Washington Esqr.** Three quarter length, in uniform. The muzzle of a cannon on the left and shipping on the right.
Mezzotint. By J. L. Rugendas, after Alexander Campbell.
Very rare. B. 57.
A. Another state of the plate, with the title in different letters and altered.

38. **George Washington Eq^er.** Full bust, in uniform. Oval, with border, in a rectangle, ornamented with war emblems.
Line. After Alexander Campbell.
Rare. B. 58.

39. **Washington.** Bust, in uniform. Circular medallion, suspended by a ring, over a base, in a rectangle.
Line. By Adam, after Du Simitiere. B. 63.

40. **His Excellency General Washington.** Full bust, in uniform. Oval, with border, in a rectangle.
Line. By B. B. E., after Du Simitiere.
Rare. B. 65.

41. **G. Washington.** Bust, in uniform. Oval.
Stipple. By A. W. Kuffner, after Du Simitiere.
Rare. B. 66.

42. **G. Washington.** Bust, in uniform. Circular medallion.
Line. By B. L. Prevost, after Du Simitiere. B. 67.

43. **General Washington.** Full bust, in uniform. Oval.
Stipple. By R. Reading, after Du Simitiere. B. 68.

44. **Gen^l^ Washington.** Bust, in uniform. Oval, with border, in a rectangle.
Line. After Du Simitiere.
Rare. B. 70.

44½. **G. Washington.** Bust, in uniform, to the right, in oval.
Etching. By "J. Wright, pinx^t^. & F^t^."
Most rare. B. 74.

45. **George Washington.** Bust, in uniform. Oval, with border.
Stipple. By J. Chapman, after J. Wright.
Extremely rare. B. 75.

46. **G. Washington.** Bust, in uniform. Oval.
Stipple. By J. Collyer, after J. Wright.
Extremely rare. B. 76.

47. **The President of the United States.** Bust, in uniform. Oval.
Line. After J. Wright.
Rare. B. 77.

48. **George Washington.** Bust, in uniform. Oval, with border.
Stipple. After J. Wright.
Very rare. B. 78.

49. **General Washington.** Three quarters length, in uniform.
Mezzotint. By P. Dawe, after J. Wright.
Extremely rare. B. 80.

50. **Gen. George Washington.** Bust, in uniform, in profile to right. Over the head, an eagle with laurel wreath. Vignette.
Stipple and line. By A. Doolittle, after J. Wright.
Extremely rare. B. 81.

51. **General Washington.** Full bust, in uniform. Oval.
Stipple. By W. Evans, after J. Wright.
Extremely rare. B. 83.

52. **General Washington.** Full bust, in uniform. Oval.
Stipple. After J. Wright. B. 86.

53. **General Washington.** Full bust, in uniform. Oval.
Line. By T. Holloway, after J. Wright.
Rare. B. 87.

54. **General Washington.** Full bust, in uniform. Oval.
Line. By George Murray, after J. Wright.
B. 91.

55. **Washington.** Bust, in uniform. Oval.
Stipple. By H. Roosing, after J. Wright.
Very rare. B. 94.

56. **G. Washington.** Full bust, in uniform. Circle.
Line and stipple. After J. Wright. Title above the circle. B. 97.

57. **Washington.** Profile head and bust. Vignette.
Line. By A. B. Durand, after J. A. Houdon.
B. 100.

58. **Washington.** Profile head and bust, in a rectangle.
Stipple. By Leney, after J. A. Houdon.
B. 103.

59. **G. Washington.** Head in profile to left. Circular medallion.
Line. By Alexander Tardieu, after J. A. Houdon. Proof before the verse.
Rare. B. 108.

60. **Washington.** Profile head and bust. Vignette.
Stipple. After J. A. Houdon. Engraved to imitate a crayon drawing.
Very rare. B. 109.

61. **Washington.** Head. Circular medallion.
Line. By H. Billings, after J. A. Houdon.
B. 110.

62. **Washington.** Half length, in uniform.
Mezzotint. By John Sartain, after James Peale. B. 112.

63. **George Washington.** Profile head, laureated. Circular medallion, in the upper part of a rectangle.
Stipple. By Roger, after Madame de Bréhan.
Rare. B. 113.

64. **G. Washington.** Profile head, laureated. Vignette.
Line. By C. Burt, after Madame de Bréhan. B. 114.

65. **George Washington.** Head and bust. Oval, in a rectangle.
Line. By William E. Marshall, after Christian Gulagher. B. 115.

66. **George Washington, Esq^r.** Full bust, in uniform. Oval, in a rectangle.
Stipple. Painted and engraved by Edward Savage. Proof — open letters. B. 116.
A. The same. Shaded letters.

67. **George Washington Esq^r.** Seated, showing below the knees; chart in his hand; curtain behind him, etc.
Mezzotint. "E. Savage pinx. et Sculp." B. 118.

68. **George Washington.** The same composition as B. 118. The rosette on the hat is different.
Mezzotint. By Savage. Proof before any letters and before the design on the map. Extremely rare. B. 119.
A. The same. With letters and the design.

69. **The Washington Family.**
Stipple. "Painted and engraved by E. Savage." B. 120.

70. **Gen[l] George Washington.** A copy of B. 118, with variations.
Mezzotint. By William Hamlin, after E. Savage.
Extremely rare. B. 123.

71. **George Washington Esq[r].** The reverse of B. 118.
Mezzotint. By William Hamlin, after E. Savage. B. 124.

72. **Gen[l] George Washington.** Bust, in uniform. Oval.
Stipple and line. By William Hamlin, after E. Savage.
Very rare. B. 126.

73. **Gen[l] George Washington.** Full bust, in uniform. Oval, surrounded by rays.
Stipple. By William Hamlin, after E. Savage. B. 127.

74. **George Washington.** Full bust, in uniform. Oval, in a rectangle.
Stipple. By S. Hill, after E. Savage.
Rare. B. 129.

75. **George Washington, Esq^r.** Full bust, in uniform. Oval.
Stipple. By Houston, after E. Savage.
Rare. B. 130.

76. **His Excel: G: Washington Esq.** Full bust, in uniform.
Stipple. By O'Neill, after E. Savage.
B. 131.

77. **George Washington.** Bust, in uniform. Oval.
Stipple. By Rollinson, after E. Savage.
Rare. B. 132.

78. **George Washington.** Nearly full length, sitting at a table.
Line. By I. Scoles, after E. Savage.
B. 134.

79. **G. Washington.** Full bust, in uniform. Oval.
Stipple. By B. Tanner, after E. Savage.
B. 135.

80. **George Washington.** Bust, in uniform.
Stipple. After E. Savage.
Extremely rare. B. 137.

81. **G. Washington.** Half length, in uniform.
Mezzotint. By J. Bannister, after J. Trumbull. B. 138.

82. **Washington.** Full bust, in uniform.
Line. By A. Blanchard, after J. Trumbull.
Proof — open letters. B. 139.

83. **George Washington.** Full length, standing, in uniform; a battle (Trenton) in the background.
Stipple. By T. Cheesman, after John Trumbull.
Proof before the title and the artists' names.
B. 141.

84. **Washington.** A copy of B. 141.
Stipple. By A. Daggett, after J. Trumbull.
B. 143.

85. **George Washington.** Half length, in uniform.
Line. By A. B. Durand, after J. Trumbull.
B. 144.

86. **Washington.** Bust, in uniform. Vignette.
Stipple. By Geoffroy, after J. Trumbull.
B. 145.

87. **General Washington.** Full length, in uniform, standing near a horse. West Point and the Hudson in the background.
Mezzotint. By V. Green, after J. Trumbull.
Proof — open letters.
Rare. B. 147.
A. The same. Print, with shaded letters.

88. **G. Washington.** Bust, in uniform. Vignette.
Etching. By Alice Hall, after J. Trumbull.
B. 148.

89. **George Washington.** Bust, in uniform. Vignette.
Line. By H. B. Hall, after J. Trumbull.
B. 149.

90. **G. Washington.** A copy, in reverse, of B. 147.
Line. By Le Roy, after J. Trumbull.
B. 151.

91. **George Washington.** Full figure, in uniform, standing upon a rock near a river.
Line. By M. Misa, after J. Trumbull.
B. 152.

92. **Washington.** Full length, in uniform. Vignette.
Mixed. By E. Monin, after J. Trumbull.
Rare. B. 153.

93. **Gen[l] Washington.** Bust. Oval.
Line. By J. K. Sherwin, after J. Trumbull. Before the name.
Rare. B. 156.

94. **Gen. Washington.** Described under Cheesman. (B. 141).
Mezzotint. By W. Warner, after J. Trumbull. Proof before any letters. B. 158.

95. **G. Washington.** Bust. Oval.
Stipple. By F. Bolt, after A. Robertson. Rare. B. 161.

96. **George Washington.** Bust. Oval.
Stipple. By Dudensing, after A. Robertson. B. 162.

97. **Geo. Washington.** Bust. Oval, with border, in a rectangle.
Line. By W. Grainger, after A. Robertson. B. 163.

98. **Geo. Washington.** Bust. Oval.
Line. By W. Grainger, after A. Robertson. B. 164.

99. **George Washington.** Bust.
Stipple. By V. Krethlow, after A. Robertson. B. 165.

100. **George Washington.** Full bust, in uniform. Oval.
Stipple. By R. Field, after Walter Robertson. Rare. B. 169.

01. **G. Washington.** Full bust, in uniform. Oval.
Stipple. By Rollinson, after Walter Robertson. B. 172.

02. **Gen[l]. Washington.** Full bust, in uniform. Oval, in a rectangle, with representation of a review beneath.
Line. By Tisdale, after Walter Robertson. Very rare. B. 173.

03. **G. Washington.** Bust. Vignette.
Stipple. By H. B. Hall, after A. U. Wertmuller. Proof. B. 176.

04. **Washington.** Bust. Vignette.
Line. By J. Andrews, after G. Stuart. Proof before any letters. B. 177.

05. **General Washington.** Bust. Oval.
Line. By J. Baker, after G. Stuart. Before name of publisher. B. 178.

06. **Washington.** Full bust, in uniform. Vignette.
Line. By Ballin, after G. Stuart. B. 180.

07. **Washington.** Bust. Oval.
Line. After G. Stuart. B. 181.

108. **Washington.** Full bust.
Line. By C. Burt, after G. Stuart. India proof. B. 187.

109. **General Washington.** Bust, in uniform.
Stipple. By J. Chapman, after G. Stuart. B. 193.

110. **G. Washington.** Bust. Circle, in a rectangle.
Stipple. By T. C. Clarke, after G. Stuart. B. 195.

111. **Giorgio Washington.** Full bust.
Line. By Dall' Acqua, after G. Stuart. B. 197.

112. **Washington.** Bust.
Mezzotint. By Doney, after G. Stuart. B. 202.

113. **George Washington.** Full bust.
Line. By Dupréel, after G. Stuart. B. 205.

114. **Washington.** Full bust.
Line. By A. B. Durand, after G. Stuart. Proof. B. 206.

115. **George Washington Esq^r.** Bust. Oval.
Stipple. By D. Edwin, after G. Stuart. First state.
Extremely rare. B. 208.

116. **His Excellency George Washington.** Three quarter length, in uniform, sitting.
Stipple. By D. Edwin, after F. Bartoli.
B. 216.

117. **Washington.** Bust. Oval, with border.
Stipple. By G. Fairman, after G. Stuart.
B. 220.

118. **Washington.** Bust. Vignette.
Stipple. By G. Fairman, after G. Stuart.
B. 221.

119. **George Washington.** Half length.
Line. By Fenner, Sears & Co., after G. Stuart. Proof. B. 222.

120. **Georgius Washington.** Bust.
Line. By G. G. Felsing, after G. Longhi.
B. 223.

121. **G. Washington.** Half length.
Stipple. By S. Freeman, after G. Stuart.
Rare. B. 227.

122. **George Washington.** Full bust, in uniform. The upper one of a group of portraits of Washington, Adams, Jefferson, and Madison.
Stipple. By Thomas Gimbrede, after G. Stuart. B. 231.

123. **Gen[l]. George Washington.** Full bust.
Stipple. By Gimbrede, after G. Stuart.
Proof, without publisher's line. B. 232.

124. **Washington.** Bust. Oval.
Stipple. By C. Gobrecht, after G. Stuart.
Rare. B. 234.

125. **George Washington.** Full bust.
Stipple. By C. Gobrecht, after G. Stuart.
Proof. B. 235.
A. The same. Late impression.

126. **Washington.** Full bust.
Mezzotint. By H. B. Hall, after G. Stuart.
Proof. B. 237.

127. **Washington.** Head. Vignette.
Etching. By Alice Hall, after G. Stuart.
B. 245.

128. **Washington.** Full length, standing. The "Tea Pot Portrait."
Mezzotint. By J. Halpin, after G. Stuart.
"New York, Published by E. L. Garvin & Co." B. 246.

129. **Jorge Washington.** Bust. Vignette.
Line. By Hatch, after G. Stuart.
Rare. B. 249.

130. **General Washington.** Full length, standing. Known as the Lansdowne portrait.
Line. By James Heath, after G. Stuart. Proof — open letters. B. 250.
A. The same, with filled letters.

131. **General Washington.** Full bust, in uniform.
Line. By Hinchliff, after G. Stuart. Proof before any letters. B. 254.

132. **George Washington.** Full bust.
Line. By T. Holloway, after G. Stuart. B. 258.

133. **George Washington.** Full length. The "Tea Pot Portrait."
Line. By Illman & Co., after G. Stuart. B. 263.

134. **General Washington.** Full length, in uniform, standing near a horse.
Line. By T. Kelly, after G. Stuart. Early state: "Printed by A. King."
Rare. B. 267.

135. **Gen^l. George Washington.** Bust.
Mezzotint. By J. Kennedy, after G. Stuart. Printed in colours.
Rare. B. 269.

136. **Washington.** Full bust.
Stipple. By W. Kneass, after G. Stuart.
B. 272.

137. **G. Washington.** Bust. Oval, with border, in a rectangle.
Line. By Lawson, after Barralet. No address. B. 273.

138. **Geo. Washington.** Full bust.
Stipple. By Leney, after G. Stuart. B. 274.

139. **George Washington.** Bust, in circle. "Declaration of Independence" beneath, surrounded by fifteen circles.
Stipple. By J. B. Longacre, after G. Stuart.
B. 277.

140. **Georgius Washington.** Bust.
Line. Engraved by G. Longhi from a drawing made by himself. Proof before the title. B. 281.

141. **G. Washington.** Bust. Oval, with border, in a rectangle.
Line. By William E. Marshall, after G. Stuart. Artist's proof. B. 286.

42. **Geo. Washington Esq^r.** Full bust.
Stipple. By W. Nutter, after G. Stuart.
Rare. B. 294.
A. The same. Printed in colours.

43. **George Washington Esq^r.** Full bust. Oval.
Stipple. By W. Nutter, after G. Stuart.
Very rare. B. 295.

44. **Patriæ Pater.** Bust, surrounded by engraved text and scroll work.
Line. By J. W. Paradise, after G. Stuart. The scroll work, etc., engraved by Theo. Durand.
Rare. B. 298.

45. **Geo. Washington.** Bust. Oval.
Stipple. By Peabody, after G. Stuart.
B. 299.

46. **Washington.** Bust, in a square border.
Stipple. By Perkins and Heath, after G. Stuart.
Very rare. B. 304.

47. **George Washington.** Full bust.
Stipple. By L. Portman, after G. Stuart.
Rare. B. 306.

148. **Pro Patria.** Bust. Vignette.
Stipple. By A. Reed, after G. Stuart.
Rare. B. 308.

149. **General Washington.** Full bust. Oval.
Stipple. By W. Ridley, after G. Stuart.
B. 311.

A. The same. With Vaughan's name in full.

150. **G. Washington.** Full length, standing.
Mezzotint. By A. H. Ritchie, after P. F. Rothermel. Proof before letters. B. 312.

151. **G. Washington.** Full length. The "Tea Pot Portrait."
Mezzotint. By A. H. Ritchie, after G. Stuart.
B. 313.

152. **Washington.** Bust. Oval.
Stipple. By John Roberts, after G. Stuart.
B. 314.

153. **George Washington.** Bust. Oval.
Stipple. By Rosmäster, after G. Stuart.
B. 317.

154. **Washington.** Half length. Vignette.
Stipple. By Russel, after G. Stuart.
Rare. B. 318.

55. **George Washington.** The "Lansdowne Portrait." See under Heath (B. 250).
Mezzotint. By H. S. Sadd, after G. Stuart.
B. 319.

56. **G. Washington.** Full bust. Vignette.
Mezzotint. By J. Sartain, after G. Stuart.
B. 322.

57. **G. Washington.** Full length. The "Tea Pot Portrait."
Mezzotint. By John Sartain, after G. Stuart.
Early proof. B. 323.

58. **Washington.** Full length. The "Tea Pot Portrait."
Mezzotint. By John Sartain, after G. Stuart.
B. 324.

59. **George Washington.** Bust. Oval, in a a rectangle.
Mezzotint. By John Sartain, after G. Stuart.
Artist's proof. B. 325.

60. **Gen. George Washington.** Bust. Oval, in a rectangle.
Stipple. By I. Scoles, after G. Stuart.
Rare. B. 327.

161. **G^l. Washington.** Bust. Oval, in a rectangle.
Stipple. By B. Tanner, after G. Stuart. Before letters. B. 339.

162. **G. Washington.** Bust. Oval.
Stipple. By B. Tanner, after G. Stuart.
Rare. B. 340.

163. **George Washington.** Full bust, in uniform.
Stipple. By B. Tanner, after G. Stuart.
Very rare. B. 341.

164. **George Washington.** Full bust. Oval.
Stipple. By C. Tiebout, after G. Stuart.
Rare. B. 343.

165. **George Washington.** Bust. Oval.
Stipple. By C. Tiebout, after G. Stuart.
Rare. B. 344.

166. **General Washington.** Bust.
Line. By S. Topham, after G. Stuart.
B. 346.

167. **Washington.** Bust. Oval, in a rectangle.
Mezzotint. By Samuel Walmsley, after G. Stuart. Proof before any letters.
Rare. B. 347.

168. **Washington.** Half length. Vignette.
Etching. By A. Weger, after G. Longhi.
B. 349.

169. **Washington.** Bust. Circular medallion, heading to a folio sheet, containing "The Declaration of Independence," and surrounded by fifteen smaller medallions.
Line. By William Woodruff, after G. Stuart.
B. 353.

170. **George Washington, Esq^r.** Bust. Oval, with border, in a folio sheet, surrounded by allegorical figures.
Mezzotint. Painted and engraved by Woolley, after G. Stuart.
Extremely rare. B. 354.
A. The same. Later impression, without border or allegorical figures.

171. **Washington.** Full length.
Stipple.
Rare. B. 359.

172. **Washington.** Bust. Circular.
Stipple. After G. Stuart. B. 365.

173. **Gen. George Washington.** Half length, seated.
Stipple. By W. H. Powell, after G. Stuart.
Rare. B. 367.

174. **George Washington Esq^r.** Full length, standing.
Mezzotint. By E. Savage.
Extremely rare. B. 375.

175. **Washington.** Bust. Oval.
Stipple. After G. Stuart. B. 378.

176. **"Patriæ Pater."** Bust. Oval, with border, in a rectangle.
Mezzotint. By A. B. Walter, after R. Peale.
Proof. B. 384.
A. The same. Print.

177. **Washington.** Bust. Vignette.
Stipple. By W. Read, after William Birch. B. 387.
A. The same. Without publisher's line.
B. The same. Without names of artist and publisher.

178. **George Washington.** Full bust. Oval, representing a picture frame, surrounded by flags and war emblems.
Stipple. By P. Roberts, after W. Birch. B. 389.
A. The same, with letter press attached. The latter not described by Baker.

179. **His Excel^y. Gen^l. Geo^e. Washington.** Full bust, the centre of an ornamented rectangle.
Line. By J. G. Walker, after W. Birch. B. 390.

180. **Washington.** Full bust. Circle, surrounded by an outer line of laurel leaves.
Stipple. After William Birch. B. 392.

181. **G. Washington.** Head and bust. Vignette.
Line. By H. B. Hall, after J. Sharpless. Early state on India paper. B. 394.

182. **Geo. Washington Esq^r.** Bust, in uniform. Vignette. Silhouette. B. 398.

183. **First in War, First in Peace, etc.** Full length, standing upon a pedestal.
Stipple. By John Eckstein.
Extremely rare. B. 401.

184. **Apotheosis of Washington.** Full length, seated on clouds.
Stipple. By D. Edwin, after R. Peale.
Rare. B. 402.

185. **Pater Patriæ.** Bust, in oval medallion, upon a pyramidal monument, with an urn on top, and surrounded by emblematic figures and designs.
Line and stipple. By E. Gridley, after John Coles, Jr.
Extremely rare. B. 403.

186. **Gen. George Washington.** Bust, in uniform, in an oval, with border, around which are elaborately engraved verses in script.
Stipple. By P. Maverick, after G. Stuart.
Rare. B. 404.

187. **In Memory of Gen[l]. George Washington and His Lady.** Busts, upon an urn.
Line and stipple. By S. Seymour, in colours.
Rare. B. 405.

188. **Geo. Washington.** Full length, in uniform, upon a pedestal. A view of Bowling Green in the background.
Line. By C. Tiebout, after Charles Buxton.
Very rare. B. 407.
A. The same. This impression formerly belonged to Gen. Robert E. Lee, who inherited it from the Washington family. It is the only known impression on satin, and undoubtedly was printed for presentation to Washington.

89. **Washington.** Bust, in an oval medallion, upon a pyramid.
Line. In colours.
Extremely rare. B. 408.

90. **Washington (Crossing the Delaware).** Full figure, in uniform, on horseback.
Etching. By I. Baker.
Extremely rare. B. 410.

91. **General Washington.** Bust, in uniform. Vignette.
Stipple. B. 412.

92. **George Washington.** Bust, in uniform. Oval.
Stipple. By J. Chapman, after R. K. Porter.
Early state, with publication line. B. 415.
A. The same. Later impression, without line.

93. **Washington.** Receiving a salute on the field of Trenton. Full figure, on horseback.
Line. By Wm. Holl, after John Faed. First state, before any letters. B. 416.

94. **Washington.** Full length, in uniform, near a horse, with orderly. River and ships in the background.
Line. By J. H. Laugier, after Cogniet.
B. 417.

195. **His Excellency George Washington Esq^r.** Full length, in uniform. A commander's marquee and tents in the left distance.
Line. B. 418.
A. The same. A new impression, with the sky, tents, and marquee removed.

196. **His Ex^cy George Washington Esq.** A copy of the preceding print.
Line. By J. Norman.
Extremely rare. B. 419.

197. **Georg. Washington.** Full figure, in uniform, on horseback.
Line. By H. Pinhas. B. 421.

198. **Georgio Washington.** Full length, standing near a river.
Stipple. By G. A. Sasso, after G. B. Bosio.
Rare. B. 422.

199. **General Washington.** Bust.
Line. By R. Scott.
Rare. B. 423.

200. **George Washington.** Full figure, in civil dress, with border.
Line.
Extremely rare. B. 427.

01. **George Washington Esq.** Bust. Oval. Line. "Published by G. Kearsley, Fleet St. May 1, 1800." B. 430.

A. The same. Re-lettered.

## PRINTS NOT IN BAKER'S CATALOGUE

02. **Commemoration of Washington.** Full length, represented rising from the tomb, supported by an angel and Time.

Stipple. Drawn and engraved by J. J. Barralet.

03. **G. Washington.** Busts of Washington and John Adams, facing to the right and left respectively, in circles, on a background of diagonal lines, etc. Underneath each, on an oblong bar, "G. Washington" and "J. Adams."

Stipple. "J. Bower. S. Phil[a]."

Rare.

Diameter of each circle, $1\frac{14}{16}$ inches. Outside of square H. $5\frac{9}{16}$ inches, W. $7\frac{9}{16}$.

204. **Sacred to the Memory of the Illustrious G. Washington.** Bust, in oval, on a monument. Three figures to the left. Circle, in a square.

Stipple and line. By T. Clarke.

205. **General Washington.** Full length, in civil dress, a scroll in the left hand.

Etching. By Dighton, after W. Taylor. H. $7\frac{15}{16}$ in., W. $6\frac{6}{16}$.

206. **George Washington.** Prefident of the United States of America. The Protector of his Country, and the Supporter of the rights of Mankind | Born 11th Feb 1732 o. s. Full bust, to right, coloured, with border. Surrounded by fourteen circles containing the arms of the states and of the United States. The whole in a rectangle, beneath which is: "A display of the United States of America." At extreme right below, "Doolittle delin. et Sculp."

Extremely rare.

A. The same — portrait re-engraved — bust, in uniform, facing to left.

Date in lower right margin "New Haven Oct$^{r}$ 1$^{st}$ 1791."

B. The same, with date Mar$^{h}$ 1$^{ft}$ 1796.

07. **Washington.** Full length, in military costume, leaning on a horse. Bowling Green in the background.
Mezzotint. By S. Arlent Edwards. Artist's proof. H. $9\frac{14}{16}$ inches, W. 7.

08. **George Washington.** Full bust, profile, to left.
Mezzotint. By S. Arlent Edwards, after Sharpless. Printed in colours. 1899.

09. **Giorgio Washington.** Bust. Vignette.
Line. By Gandini.

10. **George Washington Esq^r.** (The Friend of Man.) Bust, in oval.
Stipple. By Gobrecht. Frontispiece to "The Constitution of the United States," Gettysburg, 1811.

11. **General Washington.** Bust, in a rectangle.
Mezzotint. By V. Green, after J. Trumbull.

12. **Washington in a Masonic Procession.**
Stipple. By Kearny, after Stothard.
H. $15\frac{8}{16}$ inches, W. $20\frac{12}{16}$.

213. **Evacuation of New York | Nov. 25, 1783.** | F. S. King, del. & sc. | Designed and engraved for | The Society of Iconophiles | New York 1898 | Copyright 1898 by the Society of Iconophiles. Full bust of Washington, in uniform, turned slightly to right and looking to front; in oval, in ornamental square border. Below the portrait, on a scroll: "Exitus Acta Probat," beneath which is a representation in a square frame of the Battery, and the British fleet evacuating New York. The whole surrounded with an ornamental border, on top of which is an eagle with extended wings, and rays, suggestive of the rising sun, behind.

Line. H. $8\frac{5}{8}$ inches, W. $5\frac{5}{8}$.

214. **Washington.** Bust. Surrounded by busts of Bonaparte, Alexander, Peter I, and Charles XII.

Line. By G. E. King.

215. **General Washington | Resignation.** | Full figure, in civil dress, standing on the steps of the temple of Fame.

Line. By Lawson, after Barralet.

H. $6\frac{2}{16}$ inches, W. $3\frac{14}{16}$.

16. **Sacred to the Memory of the Illustrious Champion of Liberty General George Washington,** FIRST PRESIDENT OF THE UNITED STATES OF AMERICA.
Head in stipple; bust, composed of scroll work, in an oval, surrounded by the title as given above. By R. Lowe.

17. **George Washington.** Profile bust, in uniform, to the left, in oval. Surrounded by flags, cannon, etc.
Stipple. By A. and S. Maverick.
Rare. H. $2\frac{11}{16}$ inches, W. $2\frac{1}{16}$.

18. **Giorgio Washington.** Bust. Circle, with narrow border.
Stipple. By Minatellis.

19. **De Generaal Waschington.** Bust. Circle, surrounded by busts of Adams, Gates, Laurens, and Franklin, in circles.
Stipple. By B. Mowrik.

220. **George Washington** | President of the United States. Full length, standing. The "Lansdowne Portrait."
Line. By J. Norman, after G. Stuart.
Very Rare. H. $19\frac{3}{16}$ inches, W. $13\frac{3}{16}$.

221. **Washington.** Bust, in circle, four figures surrounding it, in rectangle.
Line. By J. Norman.
Extremely rare. H. $5\frac{10}{16}$ inches, W. $3\frac{7}{16}$.

222. **His Excellency George Washington Esquire**, Commander in | Chief of the Federal Army. Three quarters length, in uniform, with one hand on the muzzle of a cannon. A horse, with attendant, and flag at the left.
Mezzotint. "Chas. Willson Peale, pinxt et fecit." H. $11\frac{15}{16}$ inches, W. $9\frac{14}{16}$.

223. **Washington.** Bust. Oval.
Mixed. By George E. Perine. Artist's proof.

224. **Washington.** Bust. Civil dress.
Line. By R. Frontispiece to Vol. 1 of Cooper's Works, Zwickau, 1829.

225. **Independance des États-Unis.** Bust, inscribed "Waginston," with busts of "Louis Seize" and "Franklin" on a pedestal. A female figure and trees on right, and on the left the sea and ships.
Mezzotint. Coloured. By L. Roger, after Duplessis Berteaux.

26. **General Washington.** Bust, in uniform, in circle; square border.
Mezzotint, by J. Sartain. H. 5 inches, W. $3\frac{10}{16}$.

27. **George Washington.** The Lansdowne portrait. (See under Heath.)
Mezzotint. By E. Savage. "E. Savage execu$^{td}$."
Very rare.

28. **History Conducting Patriotism, Fortitude, and Wisdom to the Temple of Fame, Personified by Generals Washington, Greene, and Hamilton.**
Line. By Scoles, after Tisdale.

29. **Washington.** Full length, standing. Trees and a mansion in background.
Mezzotint and line. By H. Wright Smith, after T. Hicks. Proof.

30. **General Washington.** Bust. With busts of Gates, Paul Jones, Laurens, and Franklin.
Line. By "Snach sc."
A. The same. "D. Berger Sculp. 1784."

231. **G. Washington.** Bust. Circle, with ornamental border, in a rectangle.
Line. By Testard.
Rare. H. $4\frac{10}{16}$ inches, W. $3\frac{9}{16}$.

232. **Lord Cornwallis Surrendering his sword to Gen^l. Washington.** A group of seven figures bareheaded. A horse's head to the left, a flag with stripes and twelve stars to the right. In the distance the suggestion of a camp.
Mezzotint. H. $11\frac{11}{16}$ inches, W. $9\frac{13}{16}$.

233. **In Memory of the Illustrious Champion of Liberty General George Washington,** First President of the United States of America. Bust, to the left, in an oval, surrounded by wreath, flags, drum, cannon, etc. In the centre of title as given, which is embellished by script flourishes.
Line. Size of oval, H. $3\frac{1}{2}$ inches, W. 3.

234. **G. Washington.** Full bust, in civil dress, in a rectangle.
Stipple. H. $4\frac{12}{16}$ inches, W. $3\frac{4}{16}$.

235. **Washington.** Head in circle, at bottom of "Perpetual Calendar."
Line.

36. **La Nimphe un peu remise de ses grandes fatiques laiſse reposer son Coursier sétant parée d'une Frisure à la Grenade.** Full length, in military costume. Below, nearly full length figures of Marie Antoinette, Lafayette, and Franklin. Coloured.

37. **Washington.** Bust. Vignette.
Stipple. Proof.

38. **Washington.** Bust. Oval. Above, busts of Marshall and Franklin, in ovals. Below, Lafayette, De Witt Clinton. Inscribed, "Patrons of the Masonic Art."

39. **Washington.** Bust, in a rectangle. Engraved in outline.

40. **Washington.** Bust. Oval.
Line. Continental Bank Note Co. New York, 83.

41. **G. Washington.** Bust. Oval, with border, in a rectangle.
Stipple.

42. **Washington.** Bust. Vignette. Bust of Tell below.
Line.

243. **Washington.** Bust. Oval, with border. Busts of Greene and Franklin below, in ovals.

244. **Geo. Washington.** Bust, on monumental stone. Vignette.
Stipple.

245. **Washington.** Bust. Oval, surrounded by figures representing Justice, Love, and Honour.
Stipple.

246. **Gen^rl. Washington.** Bust. Oval, with border.
Line and stipple.

247. **Wisdom supported by Liberty. | Presenting Gen^l. Washington, a Code of Laws for establishing American Independence.** | Full length, sitting.
Mezzotint. Coloured.

248. **Washington.** Bust. Below, in circles, busts of Clive and Hastings.
Line.

249. **Gen^l Washington.** Bust. Oval, with border.
Stipple.

250. **James Napper Tandy Esq^r. | Captain of the Liberty Artillery, &c., &c.** Full length, in military costume, standing, with one hand on the muzzle of a gun. In the other a scroll inscribed, Congress.
Line.

251. **Washington.** Head. Circle.
Line.

252. **Ritrato di Washington.** Bust. Vignette. Portrait of Franklin on the same plate.
Line and stipple. Coloured.

253. **Geo. Washington.** Bust, in oval, on a monumental stone. A female figure, representing America, standing near, with a flag in her hand. Coloured.

254. **Mrs. General Washington. | Bestowing thirteen Stripes on | Britania.** Full length, in female dress, represented lashing Britannia.
Line.

255. **G. Washington, President of the United States.** Bust, to the left, in uniform, in an oval, which is surrounded by flowers, wreath, etc.
Line and stipple. Coloured.
Very rare. H. $4\frac{5}{8}$ inches, W. $3\frac{5}{8}$.

256. **Geo. Washington.** Similar to B. 407, with variations. Printed on cotton.
"Printed and published at Glasgow by C. G. 1819." Unique.

257. **General Washington.** The Lansdowne portrait. (See No. 130.)
"Published July 1st 1801, by Atkins & Nightingale N° 100, Chestnut St., Philadelphia."

258. **General Washington.** From the original picture in Philadelphia.
Extremely rare.

259. **Le Célébre G. Wasington, Général des Anglos Amériquains.**
Full length, standing near a river. A horse, with attendant, on the right.
Line. Coloured. H. $9\frac{6}{16}$ inches, W. $7\frac{1}{16}$.
"A Paris chés Basset, Rue St. Jacques. Il tient Magasin de Papiers en Rouleaux."

260. **General Washington.** | Late President of the United States of America. | Bust. Oval, in a rectangle.
Mezzotint. H. $12\frac{3}{16}$ inches, W. $9\frac{13}{16}$.
London. Published March 21st 1801, by Haines & Son, N°. 19, Rolls Buildings, Fetter Lane.

161. **George Washington.** | Late President of the United States of America, &c. Full length, standing near a table, on which is a globe. Books are on the floor under the table.

Mezzotint. Coloured.

H. $12\frac{12}{16}$ inches, W. $9\frac{13}{16}$.

"Publish'd March 14, 1801, by I. Hinton 44 top of Wells Str^t. Oxford Str^t."

162. **His Excellency | George Washington Esq^r.** Three quarters length, in uniform, standing near a tree.

Mezzotint. H. $11\frac{14}{16}$ inches, W. $9\frac{6}{16}$.

163. **General Washington** | Late President of the American Congress. The reverse of B. 21.

Mezzotint. "London, Published June 16, 1797, by Haines & Son, 19 Rolls Buildings, Fetter Lane."

H. $6\frac{8}{16}$ inches, W. $4\frac{15}{16}$.

164. **His Excellency George Washington Esq^r.** Full length, on horseback, to the left. Face to front. In oblong, oval, with ornamental border.

Line. Coloured.

Extremely rare. H. $10\frac{11}{16}$ inches, W. 11.

165. **Washington.** Silhouette bust to the right, in oval, with border, bow knot on top.

H. $3\frac{11}{16}$ inches, W. $3\frac{2}{16}$.

266. **General Washington.** | Father and Protector of America. Full length, standing, in civilian dress, with arm extended.
Mezzotint. Coloured.
Very rare. H. $12\frac{8}{16}$ inches, W. $9\frac{12}{16}$.

267. **Georgio Washington.** Bust, to the left, in circle.
Stipple. Diameter $2\frac{1}{2}$ inches.

268. **Washington.** Bust, in oval.
Stipple. H. $3\frac{9}{16}$ inches, W. $2\frac{12}{16}$.

269. **His Excellency General Washington.** Bust. Oval, in a rectangle. On same sheet with portrait of Lady Washington, both in colours.
Line. H. $2\frac{11}{16}$ inches, W. 2.

270. **General Washington.** | Late President of the United States. Full bust, in uniform, to the left, facing nearly front; oval, in a rectangle.
"Publish'd, Feb. 26. 1801 by John Fairburn, 146, Minories, London."
H. $12\frac{8}{16}$ inches, W. $9\frac{14}{16}$.

271. **Washington.** Bust. By Alfred Jones, from studies made from Houdon's bust.
Line.

272. Numerous badges, printed on satin, etc.

*The following paintings and drawings are shown as types of Washington, from which many engravings and lithographs were made.*

273. **Portrait of General Washington.**

Height, 36 in., width, 28 in.

Painted 1780, by John Trumbull.

The general is represented at full length, in uniform, holding his hat in his right hand, which rests on his sword. He holds a roll of paper in his left hand; a negro servant in a red turban and blue coat is seen at the right, by the side of the general's charger; West Point and the Hudson River in the background.

This is the earliest known portrait of Washington painted in oil by Trumbull. Ten years elapsed before he painted the second portrait, now hanging in the New York City Hall.

The features closely resemble some of the Peale portraits painted during the Revolution. The painting exhibited belonged to Mr. De Neufville, the Dutch banker at whose house in Amsterdam Col. Trumbull resided in 1781, while trying to negotiate a loan for the revolted Colonies.

This portrait, well known through the engraving by Valentine Green, has been lost sight of for nearly a century, but was discovered last year in London, and brought to this country.

274. **The Gibbs-Channing Washington.**
Full bust, to the right, on canvas.
H. 28 in., W. 24.

*Extract of a letter from Dr. Wm. F. Channing — from whom the present owner purchased the painting in 1889.*

"The 'Gibbs' Washington is the representative picture of Washington's first sitting to Stuart in Sept., 1795. This sitting originated the first type of the portrait by Stuart, showing the right side of Washington's face. The Vaughn picture (painted for Sam'l Vaughn, sent to London, engraved by Holloway, and published there in 1796) and other copies which exist belonging to this type, were all painted, though perhaps not finished, in the latter part of 1795 or early part of 1796. The 'Gibbs' Washington was sold by Stuart at an early date, to his warm personal friend Col. George Gibbs (died 1833) of New York, with the statement that it was on the easel while Washington was sitting, and worked upon from life. At a later period Col. Gibbs, having purchased from Stuart a set of his portraits of the Presidents of the United States, sold the 'Gibbs' picture to his sister, Mrs. William Ellery Channing, who gave it, thirty years ago, to her son Dr. Wm. F. Channing, the present owner and writer of this letter. I have a vivid recollection of the picture nearly sixty years ago, hanging in the house of my father, William Ellery Channing, in Boston. The 'Gibbs' Washington has thus never been out of the possession of the Gibbs-Channing family since it left Stuart's hands."

75. **Pastel portrait of Washington.** Profile to the left. Oval. One of three executed by J. Sharpless at Mt. Vernon and which was presented by Washington to Col. J. McHenry, by whom it was presented or sold to the father of David Hoffman of Baltimore, who died in New York in 1854. By his heirs it was sold to the late Wm. Menzies, from whose son it was acquired by its present owner.

76. **Enamel of Washington.** By William Birch; done in Philadelphia. Signed "W. B. 1796." Full bust, to the right. Oval. Painted for William Loughton Smith of S. Carolina, member of the 1st Congress of the United States. He died in 1812 leaving this enamel to his daughter Mrs. T. O. Lowndes of Charleston, S. C. It was sold by her granddaughter Miss Elize Wilkins through Dr. G. E. Manigault and passed into the hands of its present owner.

77. **Silhouette.** By S. Folwell. To the left, underneath, "S. Folwell, Pinxt."

# An Exhibition of Original and Other Editions, Portraits and Prints, Commemorative of the Five Hundredth Anniversary of the Death of Geoffrey Chaucer, the Father of English Poetry

The Grolier Club, Twenty-nine East Thirty-second Street, January 25th to February 10th MDCCCC

THE DE VINNE PRESS

# INTRODUCTION.

THE present year of grace, 1900, marks the five hundredth anniversary of the death of Geoffrey Chaucer, whose wonderful creations have delighted all, from his day to our own, who have loved English Poetry.

Following the example of former exhibitions, the Committee takes advantage of this opportunity to bring together for the first time, in America at least, as many of the representative editions of the works of the Father of English Poetry as can be found in the collections of the members of the Grolier Club.

No apology seems necessary for the absence from this exhibition of so many of the early and rare volumes which can be found in the bibliographies, but not, alas! in our libraries.

One of the earliest productions of Caxton's Press was an edition of the "Canterbury Tales," issued probably in 1478. This was

followed about 1484 by a second edition, reproducing — so the critics tell us — a better manuscript. The "Canterbury Tales" were also printed by Wynkyn de Worde in 1498, and by Richard Pynson about 1493 and in 1526.

"Troylus and Cresyde" and other minor works were printed by Caxton, Wynkyn de Worde and Pynson.

The first collective edition was printed by Thomas Godfray in 1532, and thereafter followed numerous blackletter editions until the final one of 1687.

The editions of Caxton, Wynkyn de Worde and Pynson are very rare and are practically never seen in the market. The Committee therefore feels that the "editio princeps" of the "Canterbury Tales" printed by Caxton, and Wynkyn de Worde's "Troylus and Cresyde" of 1517 which appear in the present exhibition, will afford rare pleasure to those who love and value old books.

Beginning with the Thomas Godfray edition of 1532, the noble blackletter folios follow in regular order — and last, though by no means least, the Kelmscott Press Chaucer, the greatest production of the late William Morris's work as a printer, will be found side by side with the editions of the early printers — and boldly challenging comparison.

The first critical attempt to edit Chaucer was made by Thomas Tyrwhitt in 1775. His original edition, as well as the later impressions published by Pickering, are here exhibited; and also the latest and ripest results of critical investigation of original manuscripts in the editions of Skeat and Pollard. No Chaucer exhibition would be complete without Blake's quaint "Canterbury Pilgrims," and the rival plate after Stothard is also here in both unfinished etching and completed proof.

The addition of a fairly representative collection of the various engraved portraits of Chaucer will, it is hoped, be a pleasant feature. The best portraits of him are based on the portrait which his follower Thomas Hoccleve caused to be painted on one of the leaves of his own "Regement of Princes," now preserved in the British Museum. Other portraits exist, but are less carefully drawn. They serve, however, by their general resemblance, to show us that the one which we owe to the piety of Hoccleve is no mere fancy sketch.

The compilers of this catalogue wish to express their indebtedness to Prof. Lounsbury for the many excellent notes extracted from his invaluable "Studies in Chaucer."

# Chaucer's Works.

1. The Canterbury Tales. First edition.

Fol. 1: Whan that Apprill with his shouris sote | And the droughte of marche had pcid y^e^ rote | And badid euery veyne in suche licour | Of whiche vertu engendrid is the flour | . . . [Fol. 371a:] . . . Explicit Tractatus Galfrydi Chaucer de | Penitencia vt dicitur pro fabula Rectoris. [Fol. 371b:] [N]Ow pray. Ito hem alle that herkene this litil tretyse | or rede, that yf ther be ony thing that liketh hem, that | therof they thanke our lord. . . . Wherfore I beseke you mekely . . . that ye for me praye that crist . . . forgeue me . . . of my translacions of wordly vanytees . . .

as is the book of troylus, the book also of fame, the book of xxv. ladies, the book of y^e^ duchesse, the book of seynt valentyns day of the parlament of birdis, the talis of Caunterbury tho that sownyn vnto synne, the book of the lyon . . . and many a songe & many a lecherous laye . . . so that I may be one of hem at the day of dome that shal be sauid. Qui cū . . . Amen. [Westminster, William Caxton, about 1478].

Small folio, in Type No. 2 (according to William Blades), without folios, signatures, or catch-words. Apparently issued as 374 leaves, of which leaves 1, 266, and 374 were blank; or, in other words, as 47 sheets of eight leaves each, except the thirty-third which had ten, the fortieth which had six, and the forty-seventh which had six leaves.

First edition of the first great English poet, printed by the first of English printers. It is not only one of Caxton's earliest and rarest books (only eleven copies are known); from a literary view-point, it is emphatically the chief production of his press. Blades placed it under No. 12 in his list of Caxton's books, but as he considered that the first seven articles in his list were all produced by Colard Mansion at Bruges between 1474 and 1478, and as Caxton returned to England in 1476, and remained there until his death, this

first edition of Chaucer would be, therefore, the fifth book printed by Caxton. In any case the first year of Caxton's activity as a Westminster printer is not likely to have begun before the opening of 1477 and may have included a part of 1478. He produced in 1477–78, in addition to two or three smaller things, the Dictes and Sayings of the Philosophers, the Jason, and the Chaucer.

2. The Canterbury Tales. Second Edition, with woodcuts. [Westminster.] William Caxton, [1484?]. Folio.

Two leaves from this excessively rare book, of which Blades recorded only nine extant copies, that at St. John's College, Oxford, being the only perfect one. 1. The last leaf of "The Myller's Tale," with the commencement of "The Reues prologe" on verso. A capital letter rubricated. 2. The last leaf of "The Reues prologe," with a woodcut on verso.

This second edition, Caxton tells us, was printed six years after the first. Taking 1478 as about the date for the first, that will give about 1484 for this.

Professor T. R. Lounsbury, in his "Studies in Chaucer" (New York, 1892), notes that the manuscript from which the first edition was set up was a wretched one. "Six years later," he says, "Caxton brought out a second edition from another manuscript. His reason for doing this shows there must have been at the time a body of students who recognized the existence of cor-

ruptions in the copies, and were laudably interested in preserving the text of the poet in its purity. These men found a congenial spirit in the old printer, who was willing to go to a good deal of trouble and expense 'for to satisfy the author,' as he somewhat quaintly puts it."

3. The noble and amerous añcyent hyſto | ry of Troylus and Creſyde in the tyme of | the Syege of Troye. Cōpyled by Geffraye | Chaucer.
[Colyohon.]
Thus endeth the treatyſe of Troylus the hevy | By Geffraye Chaucer Compyled and done | He prayenge the reders this mater not deny | Newly Correcked in the Cyte of London | In Flete ſtrete at the ſygne of the ſonne | Imprynted by me Wynkyn de Worde | The MCCCCC. and XVII yere of our lorde.

Quarto. Black letter.
A to Z in alternate 8s and 4s, beginning with eight leaves in A and ending with Z 8. Title on A 2 with a large woodcut which is repeated on the recto of Z 8. There are four woodcuts on D 1—, I 2, N 7, and S 3. On the verso of Z 8 is Wynkyn de Worde's device.

First printed by Caxton [1484?] four copies of which are known and only two are perfect. This is the second edition and is almost equally rare.

4. The workes of | Geffray Chau | cer newly printed | with dyuers workes whi | che were neuer in | print before: | As in the table more playnly | dothe appere. | Cum priuilegio, | [Leaf 2:] The Preface | To the kynges hyghnesse . . . by . . . William Thynne . . . [Second column of leaf 387 recto:] ¶Thus endeth the workes of Geffray Chaucer. Printed at Lõdon | by Thomas Godfray. | The yere of our lõrde. M.D.xxxii. | Cum priuilegio a rege indulto. And under it, the Latin epitaph on Chaucer.

Folio. Black letter. Double columns. Woodcuts. First collected edition. Edited by William Thynne.

A, four leaves; B — Pp, in sixes; Qq, nine leaves; Rr — Vvv, in sixes. The title is within a woodcut border of naked boys in procession, with horns and drum, and climbing up the sides. The pagination begins on Sig. E1 with folio xiii, and ends with folio CCC.lxxxiii. Folio xviii is not paged, CCC is duplicated, and Lxxxiiii is misprinted Lxxxv. There are three unpaged leaves between folios CCxix and CCxx, making nine leaves in Sig. Q.

This is said to be the only work published by Godfray with a date. "The Canterbury Tales" were pub-

lished before by Caxton, Wynkyn de Worde, and Pynson, and some of the minor works were printed by the same men; but this was the first attempt to collect Chaucer's whole works into one volume.

"It was not, however, till 1532 that the attempt was made to include all of Chaucer's productions, whether in prose or verse, in one volume. This book was printed by Godfray, and was brought out under the editorial supervision of Francis Thynne, chief cook of the kitchen to King Henry VIII. It is an edition of great importance. Its text remained for two centuries and a half the standard text of the 'Canterbury Tales.' For the remaining poems, it has been until a comparatively late period the best text, and as it was the one usually reprinted, it remained for the vast majority of readers the only accessible text."

*Lounsbury's "Studies in Chaucer."*

5. Another copy of the same edition.

6. ¶ The workes of | Geffray Chau- | cer newlye printed, wyth dy- | uers workes whych were | neuer in print before: | As in the table more playnly | doth appere. | Cum Priuilegio | ad imprimendum Solum. | ¶ Prynted by Iohn Reynes | dwellynge at the ſynge of | ſaynte George in | Pauls Church- | yarde. | 1542.

Folio. Black letter. Double columns. 21 woodcuts. Second collected edition.
A, four leaves; B — Z, Aa — Yy, and AA —

TT, in sixes. Each of the tales commences with a rude woodcut, with the exception of those by Chaucer, the Monk, and the Nuns' Priest, there being twenty-one woodcuts in all (that for the Knight repeated for the Squire).

This edition is often thought to be identical with the undated edition, but it is quite distinct and far rarer. The contents are the same as in the edition of 1532, with the addition, however, of the spurious "Plowman's Tale" as the last eight leaves of "The Canterbury Tales." It first appeared in print in this edition.

"Thynne's edition was reprinted in 1542, with the addition of the spurious 'Plowman's Tale.' After that the ordinary bibliographies represent it as reprinted in 1546 and in 1555. But there are no editions of these years."—*Lounsbury's "Studies in Chaucer."*

7. Another issue of the same edition, identical except as to the imprint, which is as follows:

¶Printed by Wyllyam Bon- | ham, dwellynge at the ſynge | of the kynges armes in | Pauls Church- | yarde. | 1542.

It is stated by most bibliographers that this edition is found with other names in the imprint than the two above noted, but this seems doubtful, cataloguers having confounded it with the undated edition.

8. The workes of | Geffray Chau- | cer newly printed, with | dyuers workes whi- | che

were neuer in | print before: | As in the table more playnly | dothe appere. | Cum priui- | legio. [Colophon on last page] Thus endeth the workes of | Geffray Chaucer. | ¶Imprynted at London by Thomas | Petit, dwellyng in Paules church | yarde at the ſynge of the | Maydens heed. | Cum priuilegio ad imprimen- | dum ſolum.

Folio. Black letter. Double columns. Third collected edition.

A, eight leaves; B — X 4, Aa — Zz, and Aaa — Qqq, in sixes. A woodcut of the speaker is printed at the commencement of the Knight's and Squire's tales.

This edition contains the same matter as the 1542 volume, but the "Plowman's Tale" is shifted to its place before (instead of after) the "Parson's Tale." It appears with four different imprints in the colophon — Petit, Toye, Kele, and Bonham — and seems to have been their joint undertaking. It was formerly considered to have been printed prior to the edition of 1542, and in some catalogues has been confounded with that edition, though really differing widely from it, having only two woodcuts instead of twenty-one. At the beginning of the tales is a rude woodcut of a knight on horseback. This is repeated in the editions of 1561, 1598, and 1602. The best recent authorities place this edition about 1550.

The following extract from a private letter of Prof. T.

R. Lounsbury, of Yale University, in reference to this edition, has great interest:

"Sometime between 1542 and 1561 appeared an undated edition, which has been variously assigned to 1545, or 1550, or 1555. Nobody knows exactly when it appeared. In its publication four printers evidently shared, as their names appear in the colophon of different copies. These were Bonham, Kele, Petit, and Toye. This edition can be distinguished from the preceding edition [1542], not only by its being undated, but by the fact that the spurious 'Plowman's Tale' is inserted *before* the 'Parson's Tale.' In order to insert this the line

'By that the manciple had his tale ended'

is changed into

'By that the plowman,' etc.,

in the beginning of the prologue to the 'Parson's Tale.'"

9. Another issue of the same edition, with the following imprint:
¶ Imprynted at London by Robart | Toye, dwellyng in Pauleschur- | cheyarde at the ſygne of the | Bell. | Cum priuilegio ad imprimen- | dum ſolum.

10. Another issue of the same edition, with the following imprint:
¶ Imprinted at London by Rychard Kele, | dwellynge in Lombarde ſtreete nere unto | the ſtockes market at the ſygne |

of the Egle. | Cum priuilegio ad imprimen- | dum ſolum.

11. ¶ The workes | of Geffrey Chaucer, newlie printed, | with diuers addicions, whiche | were neuer in print before; | with the ſiege and deſtruccion of | the wor- | thy | Citee of Thebes, compiled | by Jhon Lidgate, Monke of | Berie. | As in the table more | plainly | doeth | appere. | 1561. [Colophon] ¶ Imprinted at Lon- | don, by Ihon Kyngſton, for Ihon | Wight, dwellyng in Poules | Churchyarde. | Anno. 1561.

Folio. Black letter. Double columns. Fourth collected edition. Edited by John Stow.

, four leaves; , six leaves; A, four leaves; B—U, Aa—Pp, and Q—T, in sixes; U and X, eight leaves each; Y and Z, six leaves each; Aaa—Ttt, in sixes; Uuu, eight leaves.

The title is in a woodcut border, the top of which represents a king (probably Edward VI.) sitting in council. In the Prologue are twenty-six woodcuts of the Pilgrims, which seem to have been printed from old blocks — probably those used in Pynson's edition of "The Canterbury Tales." They show former use, and are rudely cut. For this reason they were probably canceled, and very few copies containing them appear to exist. There are added in this edition fourteen leaves

of Ballades, Court of Love, etc., at the end of the contents of Chaucer's works as they appear in the 1542 edition. Lydgate's poem makes a further supplement of twenty-three leaves.

"In 1561 appeared a volume embracing the collected works of Chaucer. This is usually spoken of as having been edited by Stow. It seems rather to have been merely a publication of the booksellers, to which that antiquary was authorized to add productions of the poet that he found still unprinted. It did not differ, at least to any marked extent, from the preceding collections by changes made in the text; but the whole number of poems was a good deal augmented."

*Lounsbury's "Studies in Chaucer."*

12. Another copy of the same issue of 1561.

13. Another copy of the same issue of 1561, without the woodcuts.

14. ¶ The woorkes of Geffrey Chau- | cer, newly printed, with diuers ad- | dicions, whiche were neuer in printe before: With the ſiege and | deſtruccion of the worthy citee of Thebes, compiled | by Jhon Lidgate, Monke of Burie. | As in the table more plainly | dooeth appere. [Colophon] ¶ Imprinted at Lon- | don, by Ihon Kyngſton, for Ihon | Wight, dwellyng in Poules | Churchyarde. | Anno. 1561.

The title, ✠ 1 (verso blank). The Dedication, "The Table," "eight goodlie questions," and a prologue, ✠ 2—✠ 4. Title to "The Caunterburie tales." A 1 (verso blank). The prologues to the tales, A 2—A 6 (verso blank). Beginning with Sig. B, this issue agrees exactly with the earlier issue having the Edward VI. title.

A later issue of the edition of 1561, with title as given above, a large woodcut of Chaucer's arms occupying about two-thirds of the page, and having the date 1560 in small figures under the helmet, and the following two lines of verse in a compartment in the lower portion:

Vertue floriſheth in Chaucer ſtill,
Though death of hym, hath wrought his will.

15. The | Workes of our Antient and Learned | Engliſh Poet, Geffrey Chavcer, | newly Printed. | In this Impreſsion you ſhall find theſe Additions. | 1 His Portraiture and Progenie ſhewed. | 2 His Life collected. | 3 Arguments to euery Booke gathered. | 4 Old and obſcure words explained. | 5 Authors by him cited, declared. | 6 Difficulties opened. | 7 Two Bookes of his, neuer before Printed. | London, | Printed by Adam Iſlip, at the charges of | Bonham Norton. Anno 1598.

Folio. Black letter. Double columes. Fifth edition. Edited by Thomas Speght.
a, five leaves; portrait; b and c, six leaves each; A, four leaves; A — U and Aa — Tt, in sixes; Uu and Xx, eight leaves each; Yy — Zz, Aaa — Zzz and Aaaa, in sixes; Bbbb, seven leaves.

This edition contains the first engraved portrait of Chaucer.

"The next edition was that of 1598. It differed from all that had gone before in several particulars, especially in containing a life of the poet, an account of his writings, an argument prefixed to every piece, and a glossary of the obsolete words and significations. Thomas Speght is commonly spoken of as its editor. He has a right, after a fashion, to whatever distinction belongs to the title. Still, there is no reason to doubt that the use of his services was an after-thought, and that the work was originally intended to be nothing more than a bookseller's reprint of the previous edition. That Stow was also consulted in its preparation is unquestionable. That he contributed a good deal to it we know from his own testimony."

*Lounsbury's "Studies in Chaucer."*

16. Another issue of the same edition, with a different title and imprint, the woodcut border consisting of an ornamental top, supported by twisted columns entwined with grapevines, springing from an urn bearing date of 1574. The imprint:

"Londini | Impenſis Geor. Biſhop. Anno. 1598."

17. The | Workes Of Ovr | Ancient and learned Engliſh | Poet, Geffrey Chavcer, | newly Printed. | To that which was done in the former Impreſſion, | thus much is now added. | 1 In the life of Chaucer many things inſerted. | 2 The whole worke by old Copies reformed. | 3 Sentences and Prouerbes noted. | 4 The Signification of the old and obſcure | words prooued: also Caracters ſhewing | from what Tongue or Dialect they be de- | riued. | 5 The Latine and French, not Engliſhed by | Chaucer, tranſlated. | 6 The Treatiſe called Iacke Vpland, againſt Fri- | ers: and Chaucers A. B. C. called La Priere | de noſtre Dame, at this Impreſsion added. | London, | Printed by Adam Iſlip. | An. Dom. 1602.

Folio. Black letter. Double columns. Sixth edition. Speght's second edition.
a—c, A—Z, Aa—Zz and Aaa—Nnn, in sixes; Ooo, four leaves; Ppp—Ttt, in sixes; Uuu, eight leaves. The title is within an elaborate woodcut border in the form of an arch,

supported on either side by female figures, with cupids in the corners.

"Francis Thynne [son of the editor of the 'Workes' of 1532] gave his aid to perfecting this second edition. The new glossary that was prepared was nearly double the size of the one that had been contained in the folio of 1598. There were also several slight changes made in the preliminary matter, mainly, however, in the way of addition. Even the dramatist Beaumont's letter, though continuing to bear the same date of June, 1597, was in places retouched and enlarged."

*Lounsbury's "Studies in Chaucer."*

18. Another issue of the same edition, with a different title and imprint, and with the woodcut border used in the second issue of 1598. The imprint: "Londini | Impenſis. Geor. Biſhop. Anno. 1602."

19. Another copy of the same issue of 1602 with the Bishop imprint.

20. The | Works | of our | Ancient, Learned, & Excellent | English Poet, | Jeffrey Chaucer: | As they have lately been Compar'd with the beſt Manuſcripts; | and ſeveral thinḡs added, never before in Print. | To which is adjoyn'd, | The Story of the Siege of | Thebes, | By John Lid-

gate, Monk of Bury. | Together with | The Life of Chaucer, | Shewing | His Countrey, Parentage, Education, Marriage, Children, | Revenues, Service, Reward, Friends, Books, Death. | Alſo a Table, wherein the Old and Obſcure Words in Chaucer are explained, and | ſuch Words (which are many) that either are, by Nature or Derivation, Arabick, | Greek, Latine, Italian, French, Dutch, or Saxon, mark'd with particular Notes for | the better underſtanding their Original, | London, | Printed in the Year, MDCLXXXVII.

Folio. Black letter. Double columns.
Title and frontispiece, two leaves; A, four leaves; a—d, in fours; B—Z, Aa—Zz, Aaa—Zzz, and Aaaa—Ssss 2, in fours.

"Chaucer's writings were not again brought out till 1687. The volume that appeared at that time was but little more than a reprint of the previous edition. No work whatever was done upon the text.

*Lounsbury's "Studies in Chaucer."*

21. The | Works | of | Geoffrey Chaucer, | Compared with the | Former Editions, and many valuable MSS. | Out of which, Three Tales are added which were never

before Printed; | By John Urry, | Student of Chriſt-Church, Oxon. Deceaſed: | Together with a | Glossary, | By a Student of the ſame College. | To the Whole is prefixed | The Author's Life, newly written, and a Preface, giving an Account | of this Edition. | [cut of Chaucer's tomb] London, | Printed for Bernard Lintot, between the Temple Gates. MDCCXXI.

Folio. Large paper.

This edition contains a portrait of Chaucer by Vertue, one of Urry by Pigné, and engravings of the Canterbury Pilgrims. The Glossary is by Dr. J. Thomas.

"One thing, however, Urry's edition did for Chaucer. Its printing was as good as its editing was bad. For the first time the poet was taken out of the bondage of black letter, which had done its part towards making his writings obscure."

*Lounsbury's "Studies in Chaucer."*

22. The | Canterbury Tales | of | Chaucer. | To which are added, | An Essay upon his Language and | Verſification; | an Introductory | Diſcourſe; and Notes. | In Four Volumes. | Vol. I. | [Vols. II-IV]. London, | Printed for T. Payne, at the Mews-gate. | MDCCLXXV. | The | Canterbury Tales | of | Chaucer. | To which

are added, | An Essay upon his Language and | Versification; an Introductory | Discourse; and Notes. | Vol. V. | Containing | A Glossary. | London, | Printed for T. Payne and Son, at the Mews-gate. | MDCCLXXVIII.

12mo.

"In the preparation of this work Tyrwhitt collated twenty-six manuscripts, to five of which he attached a special value. His duty was not done perfunctorily. No more thorough and conscientious editing had ever before been applied to the elucidation of a great English classic. He neglected nothing that lay in his power to perfect it."— *Lounsbury's "Studies in Chaucer."*

23. The | Canterbury Tales | of | Chaucer; | with an essay upon his language and versification, | an introductory discourse, notes | and a glossary, | By T. Tyrwhitt, Esq. | Vol. I. [Vols. II–V.]. [Motto]. London: | Printed for W. Pickering, 31, Lincoln's-Inn Fields; | And R. And S. Prowett, 269, Strand. | M DC CC XX II.

12mo.

This edition is printed from Tyrwhitt's own edition, the emendations are inserted, and the additional notes in their respective order, and the whole re-arranged. Prefixed are a portrait of Chaucer and a reduction of the celebrated pilgrimage, designed by Stothard.

24. Another copy of the same edition, on large paper.

25. The Canterbury Tales of Chaucer; | With an Essay on His Language and | Versification, an Introductory | Discourse, Notes, and a | Glossary by Tho. | Tyrwhitt, | Esq. | [Aldine Anchor] Vol. I. | [vols. II–V.] London: | William Pickering. | 1830.

12mo.

One of two copies printed upon India paper, with a note to that effect, by the publisher.

26. The | Poetical Works of | Geoffrey Chaucer | with memoir by Sir Harris Nicolas | [Aldine anchor] Vol I [vols II, III, IV, V, VI] London | William Pickering | 1845.

16mo. Portrait in Vol. I.

Pickering's Aldine Poets Series.

27. Chaucer's Romaunt Of The Rose | Troilus And Creseide | And The Minor | Poems | with life of | the poet by Sir Harris | Nicolas | [Aldine Anchor]. Vol. I |

[vols. II–III]. London | William Pickering | 1846.

12mo.

Uniform with, and supplementary to, the Tyrwhitt edition of the "Canterbury Tales" of 1830, in five volumes.

28. The Complete Works | of | Geoffrey Chaucer | edited, from numerous manuscripts | by the | Rev. Walter W. Skeat, Litt. D., LL.D., MA. | Elrington and Bosworth Professor of Anglo-Saxon | and Fellow of Christ's College, Cambridge | Romaunt Of The Rose | Minor Poems |

'blanda sonantibus
Chordis carmina temperans.'
Boëthius, *De Cons.* Phil. Lib. III. Met. 12.

He temprede hise blaundisshinge
songes by resowninge strenges.'
Chaucer's translation.

Oxford | at the Clarendon Press | MDCCC XCIV | [all rights reserved] [Vol. II] Boëthius and Troilus. | [Vol. III] The House of Fame: The Legend of Good Women | The Treatise on the Astrolabe | With an Account of the Sources of The Canterbury Tales | [Vol. IV]

The Canterbury Tales: Text. | [Vol. V] Notes to the Canterbury Tales | [Vol. VI] Introduction, Glossary, and Indexes |

Octavo.

In the copy shown all six volumes are dated 1894.

Critically considered, this is the best edition of Chaucer's works ever issued.

29. The Works of Geoffrey Chaucer. [Colophon]: Here Ends the Book of the Works of Geoffrey Chaucer, edited by F. S. Ellis; ornamented with pictures designed by Sir Edward Burne-Jones, and engraved on wood by W. H. Hooper. Printed by me William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex. Finished on the 8th day of May, 1896.

Folio. Three blank leaves (one of which is used as the paste-down); A 1 and A 2, blank; printed title and contents, one leaf; ornamental title, one leaf (recto blank); B—Nn in eights (two leaves of Sig. Nn are blank, and one is cut off and turned in at the back; the end paper and paste-down are not in the signature). Although signatured in eights, the book is a folio, each signature being made up of four sheets of two leaves each.

The text used was Professor Skeat's. The illustrations by Burne-Jones are 86 in number.

30. Chaucer's | Canterbury Tales | The Prologue. The Knightes | Tale. The Man of Lawes | Tale. The Prioresses Tale | And The Clerkes Tale | Edited By | Alfred W. Pollard | [Motto] London | Kegan Paul, Trench & Co. | CIↃ. IↃ. CCC. LXXXVI [Vol II] Chaucer's | Canterbury Tales | Tale of Sir Thopas. The Monkes | Tale. The Nonne Prestes Tale | The Pardoners Tale. The Squires | Tale. The Frankeleyns Tale. The | Seconde Nonnes Tale. The Chanons | Yomans Tale. The Persones Prologe. . . . CIↃ. ]Ↄ. CCC. LXXXVII.

12mo. Parchment Library. One of 50 copies on large paper.

31. The Student's | Chaucer | being | A Complete Edition of his Works | edited | from numerous manuscripts | by the | Rev. Walter W. Skeat | Litt. D., LL. D., PH. D., MA. | Elrington and Bosworth Professor of Anglo-Saxon in the | University of Cambridge | Oxford University Press | American Branch | New York:

91 and 93, Fifth Avenue | London: Henry Frowde | 1897.

Octavo.

32. The Prologue To The Tales | Of Canterbury: By Geof- | Frey Chaucer [Colophon]: The Ashendene Press, Herts, England, by St John Hornby and his sisters with some little help of Cicely Barclay, 1897.

Small quarto. 1 of 50 copies printed for private circulation of the ninth issue of the Ashendene Press.

Four blank leaves; A — F; four blank leaves. The Prologue occupying 38 numbered pages.

The illustrations are facsimiles of the woodcuts that appear in Caxton's second edition of the "Canterbury Tales." The type used was cast from the matrices given in about the year 1670 by Bishop Fell to the University of Oxford. The text is Professor Skeat's.

33. The Globe Edition | The Works | of | Geoffrey Chaucer | Edited by | Alfred W. Pollard | H. Frank Heath Mark H. Liddell | W. S. McCormick | London | Macmillan and Co., Limited | New York: The Macmillan Company | 1898 | All rights reserved.

Octavo.

34. Here begyneth the boke of Johan Bochas deſcryving the fall of prī | ces princeſſes, and other nobles: Translated in to Englyſſhe by Johñ Lyd | gate monke of Bury, beginnyng at Adam and Eve and endyng | with kyng Johan of Fraunce taken priſoner at | Poycters by prince Edwarde. [Colophon] Thus endeth the nynth and laste | boke of Johñ Bochas whyche thea | teth of the fall of princes princeſſes | & other nobles. Imprinted at Lon | don in flete ſtrete by Richarde Pyn | ſon printer unto the Kynges moste | noble grace & fyniſſhed the XXI day | of Februarye the yere of our lorde | god MDCCCCXXVII.

Folio. Black letter. Double columns. Woodcuts. Second edition.

a, 6 leaves; A — OO, in sixes; PP, 8 leaves. Large woodcut on title. Pynson's device on

verso of last leaf. Woodcuts occur on the following leaves: A 3, A 4, H 2, M 6, S 1, X 6, DD 1, GG 5, Ll 5, and MM 6.

On folio A 2, in the prologue of the translator, we find the following stanza:

My maister Chaucer with his fressh commedies
Is deed alas chefe poete of Bretayne
That somtyme made full pitous tragedies
The fall of princes he did also complayne
As he that was of makying soverayne
Whom all this lande of right ought preferre
Sithe of our langage he was the lode sterre.

The judgment of Lydgate concerning Chaucer, as well as the words in which he expresses it, is noteworthy. He calls him "of making sovereign," i. e., the King of Poets; showing that the original sense of the word poet still clung to the idea in English.

35. A Comment | Upon the | Two Tales | of our | Ancient, Renovvned, | and Ever-Living Poet | S^r Jeffray Chaucer, Knight. | Who, | For his Rich Fancy, Pregnant In- | vention, and Prefent Compofure, | deferved the Countenance of a | Prince, and his Laureat | Honour. | The Miller's Tale, | and | The Wife of Bath. | Addreffed and Publifhed by Special Authority. | London, Printed by W. Godbid, and | are to be Sold by Robert Crofts at the Crown | in Chancery-Lane, 1665.

Octavo. First edition. By Robert Brathwaite.

Two leaves without signatures; B—O4, in eights.

The quotations from Chaucer are printed in black letter, while the comments are in ordinary roman type. In the appendix the author claims that he had been urged by "ſundry Perſons of Quality" to treat the remaining tales of Chaucer in the same manner as he had done these two, but that he had been forced to decline the task on the ground of his age.

36. Another issue of the same edition, with the following imprint: London, Printed by W. Godbid, and | are to be Sold by Peter Dring at the Sun in | the Poultrey neer the Roſe-Tavern. 1665.

37. Chaucer's England. | by Matthew Browne. | [woodcut of Old Saint Paul's]. In Two Volumes. | Vol. I [Vol. II]. London: | Hurst and Blackett, Publishers, | 13 Great Marlborough Street. | 1869. | The right of translation is reserved.

Octavo. Portrait in Vol. I.

38. Studies in Chaucer | His Life and Writings | by | Thomas R. Lounsbury | Professor of English in the Sheffield Scien-

tific School | of Yale University | In Three Volumes | Vol. I. | [Vols. II–III] New York | Harper & Brothers; Franklin Square | 1892.

Octavo.

---

## Facsimiles of Manuscripts.

39. Guillaume de Guileville's A. B. C. The first page of Guillaume de Guileville's a. b. c. (the original of Chaucer's a. b. c.) | as given on fo. 120 v°. of the prose version of La Pèlerinage de la Vie Humaine, made—probably by | Jean Galloper—for Jeanne de Laval, second wife of Rène, King of Naples and Duke of Anjou. Photo-engraved [by A. Dawson] from the MS (A. D. 1460) in the possession of Henry Hucks Gibbs, Esq. | of St. Dunstan's, Regent Park, London, by whom this Plate is presented to his Fellow-members | of the Chaucer Society, 1883.

40. Chaucer's A B C, | From Shirley's MS of the Prose Englishing of G. de DeGuile-

ville's. | Pèlerinage de la Vie Humaine, "The Lyf of Man." | Sion College Paper MS, Archives 2, 23. About 1440 A. D.

Photo facsimile.

41. Chaucer's Troilus. | Book I. Proem. | Campsall M. S.—Henry V's, when Prince of Wales (King, 1413, A. D.)—Leaf 1.

Photo facsimile.

42. Chaucer's Troilus. | Book II. End: Book III. Proem. | Campsall M. S.—Henry V's, When Prince of Wales (King, 1413, A. D.)—Leaf 42, Back.

Photo facsimile.

---

## Prints of Canterbury Pilgrims.

43. Chaucer's Canterbury Pilgrims. Over the title, which is in open letters: Reeve. Chaucer. Clerk of Oxenford. Cook. Miller. Wife of Bath. Merchant. Parson. Man of Law. Plowman, Physician,

Franklin. 2 Citizens. Shipman. The Host. Sompnowi. Munciple. Pardoner. Monk. Friar. a citizen. Lady Abbefs. Nun. 3 Priests. Squires. Yeoman. Knight. Squire.

H. 14 W. 38 in.
Sub. H. 12 W. 37¼ in.

Underneath the title is:

"Painted in Fresco by William Blake & by him engraved & Published October 8. 1810." And on the same line in gothic letters: "Ye gon to Canterbury God mote you spede."

44. The Canterbury Pilgrimage. Painted by Thomas Stothard Esq[r] R. A. London Published by R. H. Cromek, 64 Newman Street 20[th], Nov[r], 1809. Etched by Lewis, Schiavonetti V. A. All in scratched letters.

H. 14⅜ W. 38 in.
Sub. H. 10⅝ W. 36⅝ in.

45. Chaucer's Canterbury Pilgrims. Painted by Thomas Stothard Esq[r] R. A. Etched by Lewis Schiavonetti, V. A. and Finished by James Heath A. R. A. Historical Engraver to his Majesty, and to

H. R. H. the Prince Regent, &c. London, Published for the Proprietors, by R. Cribb, Nº. 288, Holborn, October 1, 1817.

Proof, with title in open letters.

This is the same plate as the foregoing, but finished by Heath, after the death of Schiavonetti.

46. The Canterbury Pilgrimage. T. Stothard R. A. del. W. H. Worthington sc. | Published by W. Pickering & R. & S. Prowett. London 1822.

Proof.
H. $4\frac{6}{8}$ W. $7\frac{7}{8}$ in.
Sub. H. $1\frac{15}{16}$ W. $6\frac{13}{16}$ in.

---

## Portraits.

47. Bust, in oval, in a rectangle, face to left. Line.
Inscription, top:
Geffrey } Our Antient & Learned
Chaucer } Engliſh Poet died 1400 Æta 72.
Underneath the portrait are these lines:

Anglia Chaucerum veneratur Nostra Poetam,
Cui veneres debet patria tingua fuas.

At bottom:

Tho: Occleve Contemporar, & discipulus ejusdem Chauceri ad viv: delin: Geo: Vertue ſculp: 1717.

This portrait was published in Urry's edition of the "Works," London, 1721.

48. Bust, in the upper part of a rectangle, face to left. Line.

Inscription, below: G. Chaucer. | Ob. 1490. | Æt. 72, with seven lines of verse.

Below these lines is the following:

Ad exemplar Tho.^me^ Occleve in libro ſuo. de Regimine Principis. Walliæ Principi (postea Hen. V°.) inſcripto. | Vertae. ſculp.

This is one of the famous series of portraits of poets engraved by George Vertue.

49. Bust, in oval, face to right. Line.

Inscription, top: Geoffrey Chaucer. J. Houbraken, sculps. Amst. 1741 | In the Collection of Sir Hans Sloane Bar^t^ | Impenſis I. &. P. Knapton Londini 1742.

From the first volume of "Heads of Illustrious Persons of Great Britain, Engraved by Houbraken and Vertue, with their Lives and Characters, by Thomas Birch," London, 1743–52.

50. Bust, face to right, in oval, inscribed, below "Chaucer." In a rectangle, with oval busts of Milton, Butler, Cowley, and Waller. Line. G. Vertue ſculp.

From the first volume of Giles Jacob's "Poetical Register: or, the Lives and Characters of all the English Poets," London, 1719–20.

51. Half length, face to left, in the upper part of a rectangle. Line. G. Vertue Sc.

52. Bust, face to right. In a rectangle. Mezzotint.

53. Oval bust, face to left, in a rectangle. Mezzotint.

Inscription, below: Jeffrey Chaucer, Ob$^{t}$. 1556.

54. Chaucer upon a horse. Oval, in a rectangle. Line.

Below: Here beginneth Chaucer's Tale of Melibeus.

Upon the recto of a leaf (pages 147–8) from Chaucer's "Works," edited by Urry, London, 1721.

55. Bust, in oval, with border, face to left. In a rectangle. Line.
Inscription, in border: Geoffrey Chaucer.

From the London Magazine, 1753.

56. Bust, in oval, with a wreath above, inscribed: Mulcet Monet Movet. Flowers beneath, with a tablet, inscribed: Geoffrey Chaucer. Face to right. In a rectangle. Line. Burder fculp sit.

57. Bust, in oval, with border, face to left. In a rectangle. Line.
Inscription, below: Geoffrey Chaucer.

From the Universal Magazine.

58. Bust, in oval, with border, face to left. In a rectangle. Line. J. Collyer fculp.
Inscription, below: Geoffrey Chaucer.
Published by G. Kearfley N° 46 Fleet Street, Nov^r. 1774.

59. Bust, in oval, head to right. Stipple. Holl sculp.
Inscription, below: Chaucer.

60. Bust, in oval, with border, inscribed: Geoffrey Chaucer. Head to right. Line. W. Walker sc.

Inscription, below: Geoffrey Chaucer.

61. Bust, in oval, with border, face to left. In a rectangle. Line. Cook Sculpt.

Inscription, below: Geoffrey Chaucer.

London Printed for John Bell Britiſh Library Nov$^{r}$ 20$^{th}$ 1782.

62. Bust, in rectangle, face to right. Line.

63. Bust, in oval. Line. From Houbraken. Rothwell sculp.

Inscription, below: Chaucer.

Publish'd by Harrison & C$^{o}$. Sep. 1, 1794.

64. Full bust, head to left. In a rectangle. Stipple. P. Condé sculpſit.

Inscription, below: Geoffrey Chaucer.

From an Original Painting | in the Picture Gallery at Oxford.

Published June 10, 1803, by Richard Phillips, N$^{o}$. 71, S$^{t}$. Paul's Church Yard, London.

65. Full length, head to right. In a rectangle. Stipple.

Inscription, below: Supposed to be a Portrait of Chaucer. | From a Painting found in the House in which | Oliver Cromwel was born at Huntingdon.

Published, June 30, 1803, by Richard Phillips, N°. 71, S$^{t}$. Paul's Church Yard, London.

66. Chaucer upon a horse. Stipple.

Inscription, below: Geoffrey Chaucer. | From a Manuscript Copy, on vellum, | of the Canterbury Tales, | adorned with marginal paintings, | in the poſſeſsion of the Marquis of Stafford. | Published Aug$^{st}$ 1. 1809, by Meſs$^{rs}$ Rivington S$^{t}$. Pauls Church Yard.

67. Bust, face to left, in a rectangle. Stipple. T. Woolnoth Sculp.

Inscription, below: Chaucer.
ad Exemplar Tho$^{me}$ Occleve in libro suo de Regimine Principis Walliæ Principi (postea Hen V°.) in Scripto.

68. Bust, in oval, face to left. In a rectangle, with a representation of the Canterbury

Pilgrimage beneath portrait. Line. F. Robinson sc.

69. Full length, head to left, in a rectangle. Line. G. M. Brighty del. J. Romney sculp.

Inscription, below: Geoffrey Chaucer. Pub. May 1. 1817 by C. G. Dyer, Compton Str[t] Soho.

70. Bust, in rectangle, head to left. Line. Drawn by J. Thurston. Engraved by W. Finden.

Inscription, below: Geoffrey Chaucer. | From a Limning in Occleve's De Regimine Principis, | preserved in the Harleian Library. London, March 1, 1820.

Published by W. Walker, 8 Gray's Inn Square. | Printed by B. McQueen.

From "Effigies Poetica." Open letter proof on India paper.

71. Bust, face to left. Vignette. Stipple.

72 Bust, head to right. Stipple. Engraved by Edward Scriven.

Inscription, below: Geffrey Chaucer.

Published by Effingham Wilson, Royal Exchange, August 14, 1834.

73. Bust, face to left. Vignette. Stipple. G. Scriven sc.

74. Bust, in a rectangle, face to right. Stipple. Engraved by W. Holl, from a Print by J. Houbraken.

Inscription, below: Geoffrey Chaucer. London: Published by Thomas Kelly, 17, Paternoster Row, 1830.

75. The same as the preceding print, with the addition of an elaborate border.

76. Bust, in rectangle, head to right. Stipple and line. W. Holl.

Inscription, below: Geoffrey Chaucer. A. Fullarton & C° London & Edinburgh.

77. Bust, head to right. Vignette. Stipple and Line.

Inscription, below: Geffrey Chaucer, | Engraved by S. Freeman, | from a painting in the collection of Sir Hans Sloane. |

Published by Arch$^{d}$ Fullarton & C$^{o}$ Glasgow.

78. Half length, face to left, in a rectangle. Line. H. L. Keens d$^{t}$ W. H. Worthington sc.

Inscribed, below, on a tablet: Chaucer, and underneath are the lines given on Vertue's second portrait of Chaucer.

From a M. S. of Hoccleve's Poems in the Harleian Library. | Published by W. Pickering & R. & S. Prowett, London 1822.

79. Bust, in rectangle, head to right. Stipple. C. Knight ſculp$^{t}$.

Proof before letters.

80. The same as the preceding print, with the addition of this inscription: Geoffrey Chaucer. | Born 1328. Died 1400.

81. Drawing in India ink, after J. Houbraken.

82. Bust, head to left. Vignette. Stipple. Engraved by W. H. Mote.

Inscription, below: Geoffrey Chaucer.

Published by Lockwood & C°., 7, Stationers' Hall Court.

83. Bust, head to left. Vignette. Stipple. Engraved by H. Cook.

Inscription, below: Chaucer.

Published by J. Mason, 14, City Road, & 66, Paternoster Row.

84. Bust, in rectangle, head to left. Stipple and line. Engraved by J. Thompson.

Inscription, below: Chaucer. | From a Limning in Occleve's Poems | in the British Museum.

London: Published by Charles Knight and C°. Ludgate Street.

85. Full length, head to right. In a rectangle. Line.

Inscription, below: Chaucer. | From the Initial Letter of the Mss. of the Canterbury Tales.

86. Full length, head to left. Chromo lithograph.

Inscription, below: Chaucer. | A Fac-Simile of an Illumination in the British Museum.

From "Old England's Worthies," London, 1847.

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

# An Exhibition of Original and Other Editions, Portraits and Prints, Commemorative of the Five Hundredth Anniversary of the Death of Geoffrey Chaucer, the Father of English Poetry

The Grolier Club, Twenty-nine East Thirty-second Street, January 25th to February 10th MDCCCC

UNIVERSITY OF ILLINOIS-URBANA
010.6 GROC C001 v.33-41
Catalogue ... /
3 0112 087458409